

POP CULTURE • SCI-FI • FANTASY • HORROR

A MONTHLY CLASSIC FILM MAGAZINE



SHOCK  
MONSTER  
FAMOUS  
MONSTERS  
#286  
RE RELEASE 2016

FAMOUS

# MONSTERS®

OF FILMLAND

ALIENS

TODAY 11:00  
JAMES CAMERON'S  
EXCLUSIVE INTERVIEW.  
THIS WEEK'S  
TELEVISION UPDATE

The CONJURING 2

VLADIMIR PUFALOVSKY,  
PATRICK WILSON  
AND THE GHOSTLY LITTLE  
BOO GIRL

STAR TREK

BOLDLY CELEBRATES 50 YEARS  
AS WE GO  
BEYOND  
WITH THE NEW MOVIE!



PLUS:

PAUL FEIG DEFENDS GHOSTBUSTERS  
RICHARD DONNER REVISITS THE OMEN  
MICHAEL JORDAN & JENNY AGUTIER ON LOGAN'S RUN  
PATRICK DUFFY RESURFACES MAN FROM ATLANTIS  
ASSEMBLING THE NEW VOLTRON  
AND MUCH MORE!

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Diamond Retail Cover

BRIAN TAYLOR



Newsstand Cover

ROB PRIOR

## OPENING WOUNDS

**T**here are so many experiences that make being the editor of this magazine truly worthwhile, whether it's moderating a Wes Craven tribute panel and an AMERICAN WEREWOLF Q&A with its stars at our Silver Scream Fest up in Santa Rosa, CA, or getting invited to the set of James Wan's THE CONJURING 2 to tour the haunted Amityville house and talk to an in-costume Vera Farmiga and Patrick Wilson.

But tops on my list has to be that moment when a filmmaker, actor, or craftsman who is at the top of their game tells me how much they loved *Famous Monsters* growing up. Whether it's Mark Hamill, Rick Baker, Tom Savini, Joe Dante, or Guillermo del Toro sharing their fond memories of the magazine and how much it influenced them, there's an immediate fan connection, a sealed handshake if you will, and the nostalgic proclamation often establishes common ground for what I know will be a fun interview. Such was the case this issue around with none other than Oscar winner James Cameron, who credits FM for providing his early-career film 101 and connecting him with like-minded fans. Perhaps it was that fundamental appreciation for Faz Ackerman's legendary magazine that prompted him to spill a few exclusive AVATAR production details for our readers while talking about ALIENS for its 30th anniversary. I'd like to thank ya.

Another true joy in this job is the Retrospective section, which gives me an excuse to revisit some of my all-time favorite movies and TV shows, and to seek out those responsible for making them great. This time around, I got to talk with such entertainment legends as Richard Donner, Nichelle Nichols, Patrick Duffy, Michael York, and Joey Agapito (again!), to name a few. I have to admit, though, we may have gone a little overboard this time. In addition to celebrating the 50th anniversaries of STAR TREK and ULTRAMAN, we're looking back at ALIENS, THE OMEN, LOGAN'S RUN, and DRAGONSlayer, and marking the return of MAN FROM ATLANTIS (in book form) and VOLTRON. My toughest job has been to cap our coverage due to limited paper real estate. We need more pages! Regardless, I hope you enjoy reacquainting yourself with these projects as much as I did.

Finally, having an opportunity to cover STAR TREK BEYOND brings things full circle for me. My first writing assignment for FM was to bridge The Original Series with the new J.J. Abrams' TREK films in 2013. I have always been a Trekkie, and to be able to write about it for the magazine I lusted as a kid was simply a dream come true. Now, as editor of FML, I get to celebrate the iconic show's 50th anniversary and the next big-screen installment, topped by stunning cover art by Rob Prior. What a thrill. I truly am lucky.

David M. Weber

Executive Editor  
Stylus Ambassador

# FAMOUS MONSTERS OF FILMLAND

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**ALIENS** cover art by Brian Taylor

**STAR TREK** cover art by Rob Prior

Special Thanks to Kevin Burns and Joe Mac (Left Column); Valerie Ann Nierman (Right Column). Please direct inquiries regarding advertising to: [advertisers@famousmonsters.com](mailto:advertisers@famousmonsters.com)

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# FANG MAIL



THIS ISSUE DEDICATED TO



## TREKKIES

... or, Trekkies, if you prefer. Boldly going where no fans have gone before for 50 years strong.

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GRUESOME GRAVES

me with my dream job. I am now a horror host called Gruesome Graves and produce The Haunted Hotel in Fort Wayne, IN. FM has helped me find out information about the films I show and some of the trivia and behind-the-scenes stories I tell every week. I just wanted to say thank you for being there for me for all these years. I look forward to each and every issue and read it from cover to cover. It makes one very happy Monster Kid. Keep up the good work.

Gruesome Graves  
The Haunted Hotel  
Fort Wayne, IN

WANTED! More Readers Like



JERRY BROWN

## FOREVER AND EVER AND EVER

I can't thank you enough for the "Meet the Shining Twins" interview in Famous Monsters #283. I recently had the opportunity to meet Lisa and Louise Burns at Spooky Empire's Ultimate Horror Weekend, where they both signed one of my "Acrylic on Canvas Paintings." David Wiesner asked them some of the questions I had often wondered and was curious about. It would be equally incredible if you could track down Danny Lloyd and have him "Come play with us." I would also love to

see a featured article on Shelley Duvall and get her insight firsthand of her tumultuous relationship with director Stanley Kubrick.

Jerod Brown  
Jacksonville, FL

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ASHLEY MCCLOSKY

## CREATURE FROM CANADA

I've been a monster fan for a long time (since my grandpa woke me up late one night to watch *CREATURE FROM THE BLACK LAGOON* on television in the late '80s), but I had never gotten to read Famous Monsters of Filmland. It had seen old covers and wanted the issues, but never owned a copy. Truthfully, I didn't know that it was still being made. But then one stormy day I found a copy in my local bookstore — a new copy! I wish you could have seen my face. I couldn't buy it quick enough. I brought it with me on a vacation in Mexico and read every word on every page. What a magazine! I love it! Can't wait to read more. As a fan of classic monsters and Sci-Fi (especially *Universal Monsters*), I have finally found a magazine for me. You've got a new reader in me!

Ashley McClosky  
Canada



ABBOTT AND COSTELLO MEET FRANK-N-FURTER

Dear FM,  
I have loved your magazine since I saw my first one at issue #30. I have been collecting them ever since. Growing up I used them to keep up with the new horror and Sci-Fi movies coming out and to find out more about the classics I so love. I saw us FM to help

# FAMOUS MONSTER KID: JAMES CAMERON

## Monster Kid

(man-star-kid) adj., n.

1. A monster fan stemming from the horror-flick boom of the late '80s and '90s
2. A collector of monster toys, kits, goodies, and memorabilia
3. A longtime fan of *Famous Monsters of Filmland* magazine

**"FM was a reality check that I wasn't crazy, because other people loved this stuff, too."**



Photo Courtesy of Mark Seliger

We all knew James Cameron is a busy man, especially when he's at work on *one hot fire*. *AVATAR* sequels — *Aliens* in celebration of the monster film's 30th anniversary, we were also pretty confident he would respectfully decline the request. To our shock and very pleasant surprise, not only did he agree to speak with *Famous Monsters*, but he excitedly helped enthusiastic and nostalgic praise on our long-running periodical, citing how influential it was to him growing up.

Once a Monster Kid, always a Monster Kid!

**Famous Monsters:** Thanks for taking the time to talk *ALIENS* with *Famous Monsters*.

**James Cameron:** Oh, my God! Are you kidding me? Do you know how long I've been reading that magazine? I used to hide the book behind my textbooks in — I want to say the seventh grade. But I was jumped ahead two years, so I was the equivalent of a fifth grader at age, so whatever that is ... Let's call it ten years old. I've been reading it since then. I mean, I haven't read it religiously in the last few decades, but I can still remember all the covers from the mid-to-late '80s. Every last one of them.

**FM:** It obviously made a big impression on you! Did you ever get a chance to meet Fury?

**JC:** I met him in passing a few times, because he was good friends with the Skotak brothers [Bob and Darry Skotak (in the original work on *ALIENS*)]. Or at least he knew them quite well. They were all collectors. Nobody was a collector like Fury was a collector, obviously.

**FM:** Would you say the magazine actually had an influence on your career?

**JC:** The effect the magazine had on me when I was ten years old through my teens was psychological. It was a reality check that I wasn't crazy, because other people loved this stuff, too. I certainly never got any support within my family or from my parents or even that much from

my friends that monsters were cool. So it was my contact with a larger community of fans for horror and science fiction. Mostly horror, obviously.

**FM:** For many people who went on to be influential in their careers, FM was kind of their film school. Did you look at it from that point of view?

**JC:** Yeah, yeah. I can't point to anything, specific this much later. I mean, for me we're talking about half a century now. And I don't have any of the args still because, you know, when you're in your twenties you travel light. And anything that got booted up just got ditched by my parents. So I don't have anything from back then. And I'm not much of a collector in that sense of going back through that, but there's a definite kind of nostalgia in my heart for it. I remember so distinctly that formative period. And also learning to draw. And most of the subjects that I drew were either horror, adventure, or science fiction — some here in that general name. So, yeah, it had a big influence at that time. Of course, the first films I made were game pictures.

**FM:** Did FM direct you to filmmaking, or was it more of an imagination fuel for you?

**JC:** It was very focused on filmmaking. I remember learning about the Universal monsters and the Hammer horror films and all that sort of thing, and

understanding that there were different producers and different companies that made these films, and [William] Castle and all those guys. So I kind of got it. I didn't really think of myself as a filmmaker until my really late teens when I dabbled with animation. And then I never really got into it seriously until after college, believe it or not, and got with a few friends who were kind of Sci-Fi/Fantasy film fans. But there's a point where you start to become a filmmaker, and I probably always imagined myself being a genre filmmaker I didn't think, "I'm just going to be a general-purpose filmmaker and happen to occasionally dabble in horror and science fiction." I just wanted to be a genre filmmaker. I wanted to make science fiction and horror films. And I couldn't have thought of anything cooler, even in my mid-twenties, than getting to make an *ALIEN* movie. That was like climbing Mount Everest, even then. Later, I sort of evolved to this idea, "Well, you know, if you're really a filmmaker you should be able to make a film on any subject." And that ultimately led to making *TITANIC*. But if you look at my first batch of films they were all Sci-Fi or horror.

Read James Cameron's full interview on filmmaking, the production of *ALIENS*, and his current *AVATAR* plan, starting on **Page 42**.

# FM PICKS

## MOVIES and TV

**Summer is finally upon us.** Time to bask in the sun, crank up the tunes, grab a good book or comic, and disappear into your own private rabbit hole of movies, TV shows, videogames, and cool merchandise tailored to your fandom. Here are a few of our favorites to point you in the right direction. ...

### LADY IN WHITE

One of the best (and most underrated) ghost stories of the '80s, **LADY IN WHITE** has atmosphere and scares to spare. Lukas Haas plays a boy in 1962 who is haunted by a ghost as he tries to unravel the mystery of a serial child molester-murderer. See it in both versions, the director's cut and the never-before-released extended director's cut!

Out June 21 • [showfactory.com](http://showfactory.com)



### THE WITCH

Certified fresh by Rotten Tomatoes, **THE WITCH** was praised for its moody setting and period detail. The New England-set thriller about a family exiled from its village in the 1600s is more a thought-provoking art film than straightforward fright flick. (Think **THE CRUCIBLE** gone supernatural.) Right up your alley, if you're into slow-burn classic horror!



[lionsgate.com](http://lionsgate.com)

### PRIDE AND PREJUDICE AND ZOMBIES

Jane Austen's classic novel is turned on its head when zombies take over 19th-century England. In this horror-comedy based on the NYT bestseller, Elizabeth Bennet is a martial artist and Mr. Darcy is a zombie killer, so despite class differences, they band together to take out the vermin. (Would that make her a zombie?)

[sonypictures.com](http://sonypictures.com)



### JACK PIERCE: THE MAKER OF MONSTERS

Stephan Taylor, director and producer of **UNCLE FORTY'S ACKERMANSIONS** — the documentary on our intrepid founder Forrest J. Ackerman — turns his keen eye on Jack Pierce, who created some of Universal Studios' most iconic monsters back in horror's first heyday. Born in Greece, Pierce went to Hollywood and worked his way up the wca as an A-list makeup artist, working on such legendary flicks as **THE WOLF MAN**, **DRACULA**, and **Bride of Frankenstein**. He even had a part in **Olympic history!** Extras include an interview with Hans J. Salter, who scored many of the films Pierce worked on.

[novemberfire.com](http://novemberfire.com)





## GHOSTBUSTERS/GHOSTBUSTERS II 4K RELEASES

To coincide with the release of the new, female-driven *GHOSTBUSTERS* remake, Sony's dropping the originals in 4k Ultra HD and with a Dolby Atmos soundtrack. Hear and see the classics like you never have before, and check out extras like a retrospective with director Ivan Reitman and star Dan Aykroyd, a special-effects featurette, music videos (Who you gonna call?), and deleted scenes.

[sonypictures.com](http://sonypictures.com)



## THE X-FILES: THE EVENT SERIES

The six-episode series on FOX was a huge hit and now it can be yours. You can never spend too much time with Mulder and Scully, right? Extras include a gag reel, an behind-the-scenes look at the series, commentary on three of the episodes, and "Monsters of the Week," a recap of the craziest creatures featured on the show.

Out June 14 • [fox.com](http://fox.com)



## JEEPERS CREEPERS 1 AND 2 COLLECTOR'S EDITION

Every 23 years, the Creeper returns for a 23-day killing spree in the Florida countryside (focusing mostly on hunky guys and like girls, of course). What do you want? They're itchy! Relive the terror with Trish and Danny in part one and then join the football team and cheerleaders trapped on an bus in part two. With a part three (subtitled *CATHEDRAL*) coming next year, Shout Factory has repackaged the first two, and is offering a free 18" x 24" poster of the new cover art for a limited time!

Out June 14 • [shoutfactory.com](http://shoutfactory.com)



# BOOKS



## THE ART OF HORROR

Whether you're an artist looking for the next great reference book for your collection or just a fan of macabre masterpieces old and new, this collection of magnificently "horrorful" art compiled by Stephen Jones offers a fascinating survey of horror art history, from engravings and Egyptian hieroglyphs to pulp magazine covers, movie posters, and modern pieces by such greats as Frank Frazetta and FM cover artist Bob Eggleton.

[apphousebooks.com](http://apphousebooks.com)



## CHELSEA HORROR HOTEL

Dee Dee Romone is a legendary punk music icon. Before his death in 2002, he put that sensibility into fiction, writing *CHELSEA HORROR HOTEL*, in which he writes about a version of himself and his wife who move into the titular Manhattan hotel and encounter ghosts of his deceased contemporaries (Sid Vicious, for example), demons, and even the devil. With a foreword by THE HOWLING director Joe Dante, this is one trippy trip!

[deceopress.com](http://deceopress.com)



## THE ART OF THE STRAIN

Anyone who watches FX's *THE STRAIN* knows that Guillermo del Toro's virus thriller employs some crazy-cool effects. Author Robert Abele collected on-set photos, concept art, and VFX shots and paired them with interviews with del Toro [who also provides a forward], showrunner Carlton Cuse, and star Corey Stoll (among others) to provide an inside look at what it takes to produce the terrifying horror show.

Out June 28 • [insighteditions.com](http://insighteditions.com)

## GHOSBUSTERS: TOBIN'S SPIRIT GUIDE

If you're planning to start your own ghostbusting operation, you're going to need your own copy of *TOBIN'S SPIRIT GUIDE*. The classic "In-universe" tome by J.H. Tobin has been revised and updated by Ray Stantz and Egon Spengler themselves with detailed entries on characters such as Slimer, Mr. Stay Puft, The Librarian, and Vigo the Carpathian. Class 5 Free-Roaming Vapors and giant Sloars also make the cut in this update that feels like a real object from the world of *GOHSTBUSTERS* and dives into the expanded universe, from comics to videogames.

[insighteditions.com](http://insighteditions.com)



### ALIEN: THE WEYLAND-YUTANI REPORT

In space, no one can hear you read... Just in time for the 30th anniversary of ALIENS, the shady corporation that sent Ellen Ripley and crew into space in the ALIEN series has published a top-secret report on the franchise, detailing all 35 years its spent trying to capture the deadly title creature. With a sculpted slipcase unique to this exclusive edition, the book harbors cool new images, concept art, film stills, and in-depth information on creatures, characters, locations, weapons, and more.

[insighteditions.com](http://insighteditions.com)



### WHAT WOULD CAPTAIN KIRK DO? & STARFLEET LOGBOOK

"When in doubt, set phasers to stun." Through his years as captain of the Enterprise, James T. Kirk learned a lot about this world and many others. Through author Brandon T. Snider, the fearless Federation leader dispenses his philosophy and advice on life in space and here on Earth. And, for your favorite grade schooler, there's the STARFLEET LOGBOOK, full of activities, games, and writing prompts to engage imagination and creativity with help from Captain Kirk, Mr. Spock, Uhura, and the rest of the Enterprise gang. It's never too early to indoctrinate a child into the STAR TREK fold!

[penguin.com](http://penguin.com)

### STAR TREK BOOK OF OPPOSITES

The Picard Frotter can be fun for all ages! This nifty children's book is designed to teach the meanings of opposites: Happy and Angry, Appear and Disappear, Calm and Surprised, One and Many, and many other examples now have a whole new meaning with the help of our beloved U.S.S. Enterprise crew. Full of great TREK photos and a fun sense of humor, this is a great gift for parents who want to raise their children as Trekkies — or for your goofy friends — or for your goofy self!

[quirkbooks.com](http://quirkbooks.com)



# TOYS

## STAR TREK PIN MATES

Go back to basics with these fun and endearing STAR TREK Pin Mates collectibles from Bi Bang Pow! Original series favorites Kirk, Spock, McCoy, Scotty, Uhura, Sulu, and Chekov are re-imagined as one-of-a-kind miniature wooden figures with 360-degree artwork that is hand-painted with decoupage elements. Standing at 2" tall, each figure is numbered on the bottom as well as on the packaging. Each sold separately if you love these, other Pin Mates available for pre-order include the band KISS, Marvel and DC characters, and Deadpool!

[entertainmentearth.com](http://entertainmentearth.com)



## CLASSIC ENTERPRISE ELECTRONIC STARSHIP

Space, the final frontier... Celebrate the 50th anniversary of STAR TREK with this stellar, upgraded re-issue of Diamond Select Toys' best-selling electronic Starship Enterprise NCC-1701. Surface detailing reflects the HD episodes of The Original Series, and the 14" plastic ship features new lights-on capabilities and longer voice clips — including the full opening monologue! Just trigger using the button on the saucer section. Includes plastic flight stand.

[diamondselecttoys.com](http://diamondselecttoys.com)

## STAR TREK RETRO BRIDGE PLAYSET & FIGURES



A must-have for any '70s kid who played with STAR TREK Mego figures! Diamond Select Toys has recreated the classic Mego Enterprise Playset for Kirk, Spock, and all your 8" retro-cloth figures. It's all here: The classic fold-up design, the captain's chair and console, the spinning transporter, the interchangeable view screens — all packaged in a full-color, retro-style box! Now, all we need is a recreation of Mego's Mission to Gamma III Playset! Figures sold separately. Demand for Diamond's Mego-style cloth-costumed Star Trek figures was so high, they had to go back in time to make more. And this time, you can get the genetically superior Khan Noonien Singh!

[diamondselecttoys.com](http://diamondselecttoys.com)



## NECA ALIEN FIGURES

Since it picked up the license in 2007, National Entertainment Collectibles Association, or NECA, has been the source for top-quality ALIEN merchandise. The series originated with figures from ALIEN VS. PREDATOR: REQUIEM, but has since expanded further into the ALIEN universe with other properties like ALIEN VS. PREDATOR, various ALIEN videogames, and, of course, the franchise foundations, ALIEN and ALIENS.



### GESTATING AN ALIEN COLLECTIBLE

Each figure takes roughly nine months to create from concept to production, and unless it pertains to the specific requirements of an unreleased property, like the upcoming ALIEN COVENANT film, NECA's team finds reference materials and designs, and articulates the figures as they see fit. When FM asked what the most challenging aspects of production are for NECA, the company's director of product development, Randy Follis, says it's being true to the original designs, while adding as much articulation as possible without sacrificing the sculpt or aesthetics.



LIFE-SIZE  
XENOMORPH  
EGG REPLICA  
WITH LED LIGHTS  
& FACEHUGGER

### SERIES 7 FIGURES



7" TRANSLUCENT  
XENOMORPH

7" GRID ALIEN

### SERIES 8-10 GOES RETRO

NECA's recently released life-sized ALIEN egg was a huge hit, and they will continue rolling out new ALIEN-related products through the end of the year. Series 8 will be an ALIEN 3-themed wave, centered on an all-new, shaved-head Ellen Ripley figure. Series 9 arrives later this summer, just in time to celebrate the 30th anniversary of ALIENS, and will include the long-awaited Vasquez figure. The end-of-year holiday season will see the release of Series 10, which is very exciting for both NECA and fans alike, as it will be NECA's first full homage to the classic Kenner ALIENS toy line from the '90s!

Stay up-to-date with NECA at [necaonline.com](http://necaonline.com).

# VIDEOGAMES

## LEGO FORCE AWAKENS

Relive one of the biggest blockbuster films of 2015 in LEGO form! LEGO STAR WARS: THE FORCE AWAKENS not only offers fans incredibly fun and humorous gameplay, but also provides exclusive storylines that will bridge the gaps between RETURN OF THE JEDI and THE FORCE AWAKENS. Play as your favorite heroes or villains in intense blaster fights or high-speed space battles utilizing a variety of vehicles — including our favorite piece of “garbage” — the legendary Millennium Falcon. Available on PC, Xbox, Playstation, Wii U, and Nintendo 3DS.

Out June 28 • [lego.com](http://lego.com)



## COMICS

### 4001 A.D.

Since its resurgence in 2011, Valiant Comics has been the source of some very sturdy Sci-Fi, and their summer crossover event, 4001 A.D., pits futuristic fifth-millennium versions of their superhero roster against a massive, threatening A.I. presence named Father. Even better, the event is brought to you by writer Matt Kindt and artist Clayton Cowles — the team behind Valiant’s synthetic-assassin series RAJ.

[valienteertainment.com](http://valienteertainment.com)



## OVERWATCH: COLLECTOR'S EDITION

Blizzard Entertainment's OVERWATCH comes fully loaded with explosive action and a plethora of playable heroes in this team-based, multi-player arena shooter. Taking place on a futuristic Earth that faces a global crisis, our heroes work together to relaunch OVERWATCH — the game's version of a United Nations peace force. Will you be a robotic monk, a time-traveling adventurer, or a rocket hammer-wielding warrior? Each character comes with its own weapons, skill sets, and sweet, sweet moves, creating a uniquely fun and challenging experience. Team up on objective-based scenarios with your friends or go rogue and bask in the mayhem! The collector's edition comes with a 12.6" Soldier 76 statuette, illustrative origin book, soundtrack, and lots of in-game goodies. Available on Xbox One, PS4, and PC.

[us.blizzard.net/overwatch](http://us.blizzard.net/overwatch)

## NOSFERATU THE VAMPIRE

Waxwork Records has released a deluxe vinyl soundtrack to Werner Herzog's classic 1979 vampire remake. Remastered with the family of Rotten Fridge — the founder of German prog rock band Popol Vuh, who created the score — there's new artwork, four new tracks from the film, and liner notes by cover artist Jessica Searns. The double LP also comes in white-marble castle wall-colored vinyl!

[waxworkrecords.com](http://waxworkrecords.com)



# PODCAST

## TALES FROM BEYOND THE PALE

By Herk Jenes

Radio plays for the digital age: Harkening back to the audio dramas of the 1930s, TALES FROM BEYOND THE PALE offers its own spooky take on the mysterious and the macabre. Curators and producers Larry Fessenden and Glenn McQuaid — who, through Glass Eye Pix, have brought us such contemporary classics as STAKE LAND, THE LAST WINTER, and THE HOUSE OF THE DEVIL — got the idea when they were listening to some radio shows circa the '40s. And once inspiration sparked, they knew what not to do.

Prolific character actor Fessenden (WE ARE WHAT WE ARE, LATE PHASES, YOU'RE NEXT, SESSION 9) says, "What we didn't want to do was imitate an old-timey vibe and make retro-feeling tales. Right out of the gate we had very ambitious audio landscapes [‘The Conformation,’ ‘The Grandfather’], extreme content [‘British and Proud’], mixed in with good old storytelling [‘The Demon Hunter,’ ‘Trawler’]."

Having worked in film, they knew how much it could cost to mount a full-fledged production, but working with just actors, sound effects, and musicians to create a score opened up worlds, galaxies, and universes without breaking the bank. McQuaid acknowledges, "I love that we can set an audio drama anywhere during any time period and featuring whatever we want to conjure up — all this without needing a huge budget."

It's worked so well that it's attracted name talent like Ron Perlman, Vincent D'Onofrio, Sean Young, James Le Gros, Barbara Crampton, and Joe Swanberg to the productions. Even the late Angus Scrimm, the Tall Man from the PHANTASM series, voiced a character in "The Tribunal of Minos."

Fessenden explains its appeal to the talent who donate their time to the project frusly: "It's all about building a family of like-minded artists and artisans, and TALES is a very modest time commitment that feels novel for people who might otherwise be dealing with the vagaries of show business."

"A lot of the folks we invite are filmmakers," McQuaid, an Irish visual effects artist, says. "But we've also collaborated with comic-book artists and writers. Pretty much everyone we work with has a fondness for the genre. Larry and I are obviously big fans of horror, but we enjoy mixing it up a bit with comedy, drama, and science fiction."

Both Fessenden and McQuaid write, produce, and direct various tales, which range from space travel ("Junk Science") to curses ("H. P. Lovecraft's The Hound," directed by Scott Gordon) to a 1950s multiverse (McQuaid's "The Ripple at Cedar Lake"). Other standout episodes include writer April Snellings' "Food Chain," in which Bigfoot hunters become the hunted, and Eric Red's "Little Nasties," in which things are not what they seem or a child beauty pageant. And those are just in Season 3!

Three spooky seasons of PALE are ready for streaming, and season four, a collection from their live shows, is imminent!



You can order TALES FROM BEYOND THE PALE through iTunes, Amazon, and Audible, and, of course, through [talesfrombeyondthepale.com](http://talesfrombeyondthepale.com). Cherry-pick stories to download, choose entire seasons, or purchase boxed sets just in time for Halloween!

# FORRY'S ACK!-IVES

FM founding father Forrest J Ackerman was a legendary collector. Among his many treasures, he amassed a wealth of wonderful and wonderfully odd photographs. In each issue we select our faves and include their respective Famous Monsters covers



"If cats take catnaps, why shouldn't wolves take dognaps?" Lon Chaney Jr. told us.



His masterpiece of 1924, Universal's great **HUNCHBACK OF NOTRE DAME**, Quasimodo's back was bent, but his soul was straight.



"Hello, this is Joe. You know — Mighty Joe Old. A phoney thing happened to me on the way to the newspaper — I ran into this magazine called *Famous Monsters* and it really cracked me up. It's heavy, man, heavy — in fact, if I lift it to be a hundred, I doubt I'll ever see a hummer, sunnier magazine. So I'm calling to recommend you buy a copy quickie before they're all sold out!"



William Castle gets some monstrous ideas from our company's magazine while Poor Men's Vincent Price, otherwise known as Terry Ackerman, looks confused at something (perhaps a picture of Vincent Price) in an issue he had recently edited.



Under the evil spell of the undead Bela Lugosi, wellman Matt Willis menaces a fainting maiden in *RETURN OF THE VAMPIRE* (1944).



READY-EYED chap above is the twin brother of Dwight (Redfield) Frye: Dwight Flye. You haven't heard much about him before because he's the fly-by-night in the family. But he gave us a buzz after he looked over this issue and said, "It's the greatest thing since the invention of flypaper!" If you've read this far, sorry — YOU'RE STUCK!

# SILVER Scream FESTIVAL™ RECAP

By Barker Jones

Famous Monsters' First Annual Silver Screen Film & Comic Ferial was a rousing success, bringing together celebs, independent filmmakers (from as far away as Japan), and Monster Kids of all ages in the wine country of Northern California.

To kick off, our publisher Philip Kim welcomed the string of fright friends that had gathered in the theater before Robert Englund, aka Freddy Krueger cut the ribbon to inaugurate the film fest using his glove of terror. Seriously guys, he used Freddy's glove of terror!

Later in the weekend, he was joined by his costar, NIGHTMARE ON ELM STREET heroine Heather Langenkamp and producer Marianne Meddlings to screen both the original ELM STREET and the underrated NEW NIGHTMARE in addition to honoring the late Michael Westmore (SCREAM, LAST HOUSE ON THE LEFT, THE HILLS HAVE EYES). Remembering him as a kind man with a playful sense of humor, Englund recounted that the head of New Line Cinema, which produced ELM STREET, wanted to change Freddy's trademark fedora because he was afraid it would make people think of Indiana Jones. Luckily, Englund overruled him otherwise!

Englund gave Crimprop saying, "The SCREAM movies completely changed horror. It was very meta and deconstructive. Before that was the NIGHTMARE movies. And before that, there was LAST HOUSE ON THE LEFT and THE HILLS HAVE EYES. People forget there are three different chapters in horror he had."

The 35th anniversary of AN AMERICAN WEREWOLF IN LONDON brought director John Landis, makeup effects maestro Rick Baker, and star David Naughton together to reminisce about the iconic monster movie. When asked if he had any regret

on the rapidly received AN AMERICAN WEREWOLF IN LONDON, Landis cracked, "I just cashed my check!"

The 135th anniversary of DRACULA brought out Bela Lugosi Jr. to talk about his father and the Golden Age of Hollywood and give us an



TOP: Freddy with a fan, and Robert Englund ribbon-cuts with style as FM publisher Phil Kim and Santa Rosa Entertainment Group's Neil Peierlsma look on. ABOVE: FM editor David Weiner flanked by Rick Baker, David Naughton, and John Landis; Heather Langenkamp smiles between autographs. LEFT: Bela Lugosi Jr. speaks of his legendary father.

comes to screen some of his biggest films, such as SON OF FRANKENSTEIN, THE ISLAND OF LOST SOULS, WHITE ZOMBIE, and, of course, DRACULA.

In anticipation of FM's founding father Forrest J Ackerman's centennial celebration later this year, editor David Winters moderated a panel with Kim, Sci-Fi Author Jean Marie Stine, and Stephen Taylor (who directed the 2014 documentary UNCLE FORBES ACKERMANSATION) to trade memories of Forby's warmth, wit, and mischievous parts. Of Ackerman's legacy, Stine pointed out, "He was the first geek, first comic booker or — he invented the term sci-fi!"

Ambidextrous artist and FM cover creator Rob Prior was present all three days, working film fans with his unique style, knocking out masterpieces in sometimes 30 minutes. Walter Welsh from Cinema Makeup School and this season's FACE OFF gave a live makeup presentation, turning his hapless victim — ex-assistant — into a version of *The Face of Our Eyes*. Graphic artist David Robertson kit us in on some of his scenes on a panel hosted by American Gothic Press' Holly Inglestad, and FM's resident Sci-Fi author Eric Keyes detailed his art career trajectory and what it's like creating characters for THE SIMPSONS.

And, of course, there were countless screenings, including a 60th anniversary big-screen viewing of FORBIDDEN PLANET, the '50s camp classic THE ICE PIRATES, and the crazy cinema of Jodorowsky's SANTA SANGRE — in addition to the best-of-the-best films entered in the festival. There was so much quality submitted for consideration, our judges had exceedingly difficult time choosing winners. Over our third and final day, we had a ceremony handing out awards to the filmmakers who were on hand in attendance. Check out the winners on the page and go to SilverScreenFest.com for complete details.

We'll be back in Santa Rosa next year for more fun and freaktastic. You'll hear about it here first, so keep your eyeballs peeled. You won't want to miss a SilverScreenFest!



## 2016 SILVER SCREEN FEST WINNERS

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CTRL ALT DELETE

BEST DIRECTOR (Feature)  
Shane Abshner and Kristie Hensel for  
MASKOUN

BEST ANIMATION  
AIRJUNKIE

BEST SHORT HORROR  
ROOM 711

BEST SHORT COMEDY  
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BEST SHORT SCI-FI  
FLY SPY

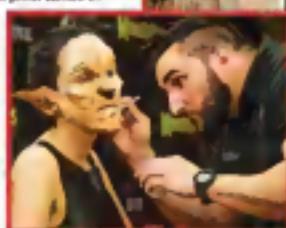
BEST SHORT FANTASY  
SPARKS

BEST DIRECTOR (Short)  
Wesley Gama for YUTERLIN GIDAL

BEST SCREENPLAY (Feature)  
CHARLIE ON THE MTA  
By Kristen Huie

BEST GRAPHIC NOVEL (Complete)  
THIN  
By Jon Clark

Complete list of winners and  
more at [SilverScreenFest.com](http://SilverScreenFest.com)



ABOVE: Artist Rob Prior live paints spectacular horror pieces. LEFT: Walter Welsh from Cinema Makeup School transforms his victim. BELOW: FM's Jorge Moreno and Holly Interlandi with award winner Wesley Gama.



## THE VENUE: ROXY STADIUM 14

Santa Rosa's Roxy Theater is one of the community's brightest gems and a real friend to local artists. The theater has a biweekly film series called CULT where it screens such flicks as DEEP RED, THE BEYOND, and WISHMASTER. Neil Pearlutter, who's with the Santa Rosa Entertainment Group, says, "As part of the CULT series we have a local filmmaker showcase once a month where we show something from local people after the CULT screenings. It's been a great venue for local, independent filmmakers to have their shorts and features seen on the big screen — something that more than likely would have been inaccessible to them otherwise." Maybe some will enter next year's Silver Screen Fest and they can reach an even bigger audience!

# FX SPOTLIGHT

## CHRISTIEN TINSLEY

Christien Tinsley's practical-yet-brilliant idea revolutionized his field and paved the way for faster and more efficient makeup effects applications. He shares his story with *Famous Monsters*.

By Gerry Gallio

In Hollywood, there are capable craftspeople everywhere. But it's not always how talented you are at your craft that gets you ahead, but how talented you are at *disology*. Christien Tinsley is one of those forward-thinking people. He created the Prosthetic Transfer and the Tinsley Transfer, also the Tinsley Transfer, both of which have become standardized tools in the makeup effects industry.

"You invent things out of necessity," the innovative makeup artist/master tells *FM*. He explains that he first thought of the need to do a Tattoo Transfer out of "a selfish need" on the set of Michael Bay's *PEARL HARBOR*. Tinsley needed to be sure that the cuts and bruises on camera-ready actors were consistent at all times. That was my first big show being a legit makeup artist, not just doing effects work, and I quickly realized that because not everybody shares the same kind, every makeup will look different if you have to share your actor with somebody," he says. "This was a way to create a consistency so it didn't matter who was putting it. You stuck on a tattoo and it looked like that bruise or cut every day that you put it on. It was exactly the same length, the same color, the same damage. All you had to do was place it directly. That was the fundamental idea of the Tattoo Transfer. It's flat, 2D like a temporary tattoo that looked like a makeup effect."

Once he started using it, Tinsley's innovation caught on fast. "All of a sudden you had 30-year veterans as well as beginners going, 'Wow! I don't have to paint the same thing every single day.' A simple concept turned into an absolute necessity to have in your makeup kit."

You've seen Tinsley's Tattoo Transfer work in multiple films over the last 15 years. He's the go-to guy for many big stars today, including Vin Diesel (he sports Tinsley's tats in films from *XX* to the *PAST & FUTURE*



**TOP:**  
Christien  
Tinsley needs  
FM for the  
orifices. **Really!**  
**ABOVE MIDDLE:**  
Close-up of Tinsley's weirdo work on Josh  
Herdman in *PEARL HARBOR*. **ABOVE:** Jason  
Momoa and Vin Diesel sporting Tinsley Tats  
Tattoos.



franchise) and Jason Momoa. Remember all those cool tats on Aquaman in *BATMAN V SUPERMAN: DAWN OF JUSTICE*? That's Tinsley.

On the TV side, his Emmy-nominated makeup effects work has graced such shows as *NPHTUCK*, and *AMERICAN HORROR STORY*, and will soon be seen on HBO's *WESTWORLD* series. Early on, Tinsley also caught the attention of his idol, makeup effects master Rick Baker, who gave him the ultimate compliment by entrusting him to apply makeup and prosthetics on Baker himself when he wanted to do a cameo in films in which he had designed the creatures and characters, such as *DR. SEUSS HOW THE GRINCH STOLE CHRISTMAS* and *MEN IN BLACK*.

As the Tinsley Tattoo was becoming the industry norm, Tinsley was approached by Oscar-winning makeup effects artist

Greg Cannons for Iceman Ridley Scott's GLADIATOR to create three-dimensional scans that would stay on Russell Crowe during a scene requiring him to stand in silhouette all day. Tinsley tried a variety of methods to see what would stick — literally — but was unsatisfied with the results. Then, he thought about freezing glue — specifically the medical-grade adhesive Prox-Aide. "I thought, 'What if you could freeze it in a cavity and then it holds its shape?' Which is a completely left-field concept in this industry. You don't freeze anything. It just doesn't occur



to people, especially not glue; and it was just one of those magical moments that worked."

Tinsley sculpted a piece at home with the thought of applying the same technology as his 3D transfers. "In matter of about a minute and a half, I was able to put this prosthetic on this person's arm and it looked better than putting any other kind of product on the arm. There was no blending involved, and it was going to remain there until you were going to rigorously remove it." His face lighting up, he recalls, "It was sort of the moment where you could see everybody in the room was like, 'Something just changed immediately.'

From there, Tinsley says it was a long learning curve but he was able to develop a three-dimensional prosthetic transfer that is flexible and completely waterproof. "In the world of a person who's doing the makeup... these become massive benefits," he says. "Time savings, pain job, mobility, etc."

After passing the test on GLADIATOR, Tinsley applied off his 3D Prosthetic Transfer technique to Jim Caviezel for Mel Gibson's THE PASSION OF THE CHRIST, and the stellar results earned him an Academy Award nomination for Best Makeup in 2005. In 2008, he won Technical Achievement Academy Award for the creation of and techniques devised for his 2D and 3D Prosthetic Transfer process.

Tinsley credits his industry success to a strong work ethic and a willingness to say yes to any challenge, regardless of whether or not he knows how to do it. "I was willing to always be wrong. But risks paid off because I'd then spend countless hours

devoting my time to making sure I didn't fail," he says. "My superpower was I was a research junkie, because it was the only thing I could rely on to teach myself.... I really truly believe my gift is understanding, figuring out how to develop things and how to create stuff."

Learning through trial and error has been the key to Tinsley's success, and he advises patience and perseverance. "You're going to grow with your talent and what you expect from yourself through experience and time. My advantage was that I had nothing else going on in my life but this. This was the only thing I wanted to do with my life. Every minute of every day, it's what I thought about, it's what I made and did. If you're going to be a makeup artist and be a successful makeup artist, it's like any profession, any athlete, anything in this world — everybody who has succeeded has devoted countless amounts of hours and energy towards what they do to be the best at what they do."



**TOP LEFT & RIGHT:** Tinsley applies effects makeup to Oscar winner Rick Baker for MEN IN BLACK 3 and THE GRINCH, ABOVE & RIGHT: Touching up Jim Caviezel on the set of Mel Gibson's PASSION OF THE CHRIST; Caviezel's Prosthetic Transfer wowed details.

Formerly a student at Cemtrex, Tinsley's company, go to analyticed.com





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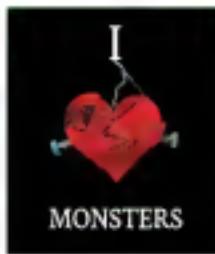
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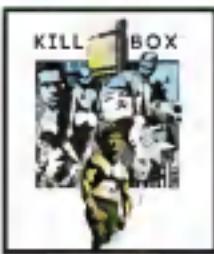
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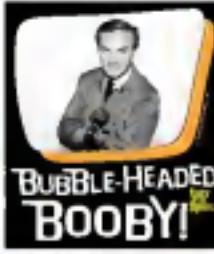
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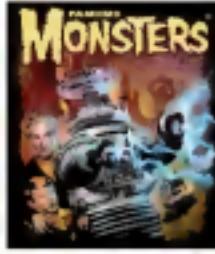
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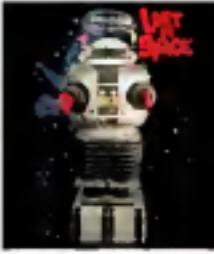
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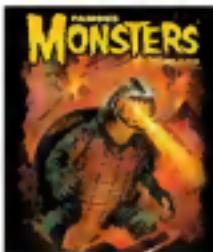
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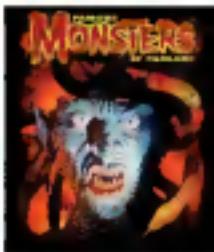
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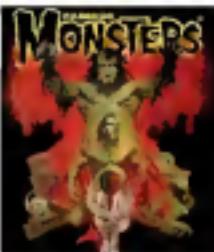
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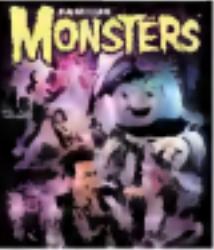
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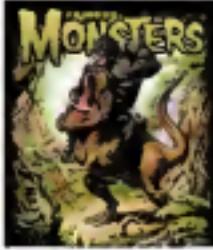
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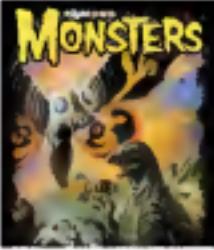
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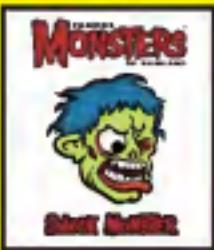
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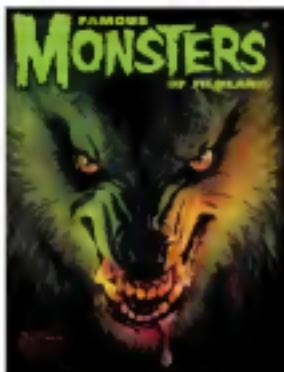
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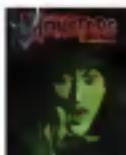
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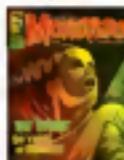
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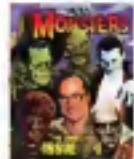
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# CONJURING UP BRAND-NEW SCARES

THE HIGHLY ANTICIPATED SEQUEL TO THE CONJURING HAS ARRIVED TO SCARE THE SOCKS OFF SUMMER AUDIENCES.

EMI's DAVID WEINER WAS ON THE SET TO GET THE STORY BEHIND THE STORY FROM STARS VERA FARMIGA, PATRICK WILSON, SHANNON KOOK, AND PRODUCERS PETER SAFRAN AND ROB COWEN.

BY HANKIN JONES  
INTERVIEWED BY DAVID WEINER

When James Wan's *THE CONJURING* was unleashed upon an unsuspecting world in the summer of 2013, it was an immediate sensation, hailed both by critics and audiences as an instant classic with its old-school scares and potent suspense. After grossing \$117 million worldwide, a sequel was inevitable. Last November, *EW*'s own David Weiner invited *Conjuring* director David Fincher to visit the set of *THE CONJURING 2*, and he jumped at the chance to play the clapping game with the returning Vera Farmiga and Patrick Wilson.

The two accomplished actors are back to portray Lorraine and Ed Warren, the real-life parapsychologists whose case files have baffled even the most skeptical of pragmatists. While the original *CONJURING* was a distinct slice of Americana, the follow-up is keeping one foot in the U.S. while also stretching across the Atlantic. In *THE CONJURING 2*, the Warrens tackle one of the highest-profile hauntings of the 20th century: the Enfield Poltergeist, which involved two sisters, Margaret and Janet Hodgson (played by Lorraine Bracco and Madison Wolfe, respectively), who claimed to be victimized by a malevolent spirit in their north London council house in the late '70s. Janet claimed to be often possessed by an old man named Bill Wilson, who was discovered to have died in the house seven years before. Frances O'Connor, David Thewlis, Franke Potente, and Marnie Doyle Kennedy are among the new faces in the follow-up.

The *CONJURING 2* story also incorporates the Warrens' investigation of the infamous 112 Ocean Avenue home in Amityville, NY, where the DeFeo family was brutally murdered by their eldest son. It was also where the subsequent residents, the Lutz family, claimed to experience haunted happenings that compelled them to flee in the middle of the night and never return. The Amityville Bluff, that FIM's editor visited in 2011, is actually a Dutch Colonial residential home in Monroe, CA, that was dressed as an ornate, decaying residence of the DeFeo family murder scene, complete with the disturbing, blood-soaked beds. That day, director Wan was helping a sfx crew score that gory Farmiga character having an out-of-body experience, running from room to room to witness the family murders.

In between takes, Farmiga and Wilson were happy to discuss the new film alongside fellow actor Shannon Kook, who plays their adopted daughter, and producers Peter Safran and Rob Cowen. "At this point, Lorraine, by nature of her occupation, is really depleted," explains Farmiga. "Physiologically, emotionally, mentally, physically, it's taken a toll on her. And she's haunted by this vision that she had, which you hear about in *CONJURING 1*. ... There is a fear, and there is a desperation. And we explore why."



talked. "For a guy from Connecticut, he kind of had this update New York kind of thing; — everything was very direct. So I brought that out because I felt like Lorrie, she's so spirited and downoyer, that you want to play the opposite. I think that's why they made such a great team." Farmiga, who jokes that she is a "control" to play Lorrie, observes, "Her positivity is why it's so interesting about her and I think that's the key for me to portray, certainly. And there's a psychic tortured headache that Julie popples with! So for me, it's very interesting to find us much of that positivity and that light within the darkness."

Of Lorrie's much-touted to continue her supernatural pursuits after the gory scab and emotionally draining events of the first film, Farmiga explains. "She doesn't have a choice. She's depleted, she's weary, she's haunted, she's scared, but I think from Lorrie's perspective, she's ordained — this is an ordained ministry for her. This is what she has been blessed with. And, like it or not, she is in the service industry, despite how she's feeling."

To that point, Wilson adds, "I think the relationship between Lorrie and Ed is stronger in this ... What, for me, made the [first] movie leap over just a typical horror crowd [film] was the [strength of our] characters in the relationship. So the writers

With literally thousands of case files to draw from, producer Safin explores why they chose to go with the Enfield haunting. "One of the things about the Perron case [featured in the original film] was it was quite well known. It was well documented. It involved a family coming together to fight something. And [Enfield] had a lot of the same elements ... You Google it and you see it's on the front page of the *Daily Mail* in 1977. So it's very well known. We love the idea that it's a single mother with four kids in pretty severe financial straits dealing with a house in England where it's a pretty grim time politically, economically, etc. And we thought it would really be a worthy successor to the first one, because it took a lot of the elements we liked in the first one but ramped them up even further." Safin adds that putting the Warrens out of their element in a very different environment was also a draw, "but it still had all those great family dynamics with Ed and Lorrie coming to help a family solve their problems."

## IN SEARCH OF AUTHENTICITY AND CHARACTER.

Much of the authenticity of the films hinges on Wilson's and Farmiga's approach to playing the Warrens. Ed was a larger-than-life character who, while taking his job as a ghost hunter very seriously, also never abandoned his sense of humor. Wilson, who has worked with director Whedon three other times (the original *CONSPIRING* and both *INSIDIOUS* films), says, "Ed had a very specific way that he

really put a lot of work into just pushing [it more]. Ed standing up for her, Ed being a little lighter at moments, and more of the love that they have for each other, and for their daughter. We try to push all of those character moments even further."

While Ed passed on in 2006, Lorrie has served as an adviser on both the original and its sequel. Safin points out that THE CONSPIRING filmmakers were lucky to have her and the real-life survivors around. "Like the Perron case, and unlike most other cases, the people who were involved in [the Enfield case] are still around, and so we were able to access Lorrie and Margaret and really spend time with them. And that time really lends an authenticity to the movie ... And the same thing with Lorrie, who we spent hundreds of hours talking to. The attention to little details that she gave us, and that the Perrons gave us, and now that the Hodsons gave us, those are the things that I think separate and elevates the movies from traditional genre movies that say, 'They're based on a true story.'

Putting a film on real-life incidents means there's a responsibility to get the gist of reality, while concentrating the truth into two hours and still remain entertaining. That responsibility becomes even bigger when those who lived them are still around. "Our story is a very condensed version of what happened at

**OPPOSITE PAGE:** Vera Farmiga defies gravity. **THIS PAGE:** Patrick Wilson faces fear; Madison Wolfe as the tormented Janet Hodgson.



"**THERE'S A LEVEL OF SKEPTICISM ABOUT THE ENFIELD STORY THAT WE WANTED TO ADDRESS.**"

— ROB COWAN



Enfield," says Fanning. "We're not making a documentary, we're making a film."

Yet Cowan offers, "We do feel very beholden to [the truth].... This is a little tougher [than on the original CONJURING] because there's a lot of questions on the Internet. Photos and everything. And so we feel very beholden to paying homage to that and not muddying [certain aspects of the story] because I think a lot of people that may be sort of fans of it or understand it, they may feel like, 'Well, what happened to that moment?' So we really felt like we had to represent those as much as we could.... But we still have to tell a movie, with like a plot and so on, first, second, third acts, and pin-offs, and character developments, so you have to condense some stories down and potentially heighten things."

### CREepy REAL-LIFE OCCURRENCES

Fanning seems to draw strength from her connection to the real-life Lorraine, who the actor describes as "very childlike and energetic off the horns and...sprightly again" she has experienced in her lifetime. That kind of earnestness is probably critical in not letting the darkness of some of these cases affect Warren physically, and Fanning by extension. While the Oscar nominee is only pretending to be dealing with the other side (She laughs, "I don't want to have a hands-on experience with negativity; my screen is in order

to believe"), that doesn't mean the other side isn't paying attention. THE CONJURING productions haven't experienced the same kind of series of "accidents" that THE OMEN did (check out page 50 for more on that mystery), though Fanning mentions it a bit cryptically. "There's been a couple of crazy things that have happened, strange occurrences that I know

Harrow-star Kook shares more specific, unexplainable things happening around both the first film and the sequel. "On the first one, when I heard about when Ven got the script and she got off the phone with James, she came back to her laptop and there were three gates down the stairs." On this film, Kook remembers that early on the cast and crew would wake up consistently at 3 a.m. for no apparent reason, much like George Lutz claimed to have done in THE AMITYVILLE HORROR. Then, someone had a slow-speed car crash due to faulty brakes. Kook says, "I remember reading a lot of the books that break listed with people, especially people who reached demons and said they weren't real, when they met Ed and Lorraine."

Just for caution's sake, director Wan brought in an exorcist at the beginning of the CONJURING 2 shoot. That news was met by skeptics as just a way to drum up publicity, but Kook remains convinced of the need for the

ritual. He says, "I was talking to the producers yesterday and they said, 'No, we legitimately did that and there's been no weird scenes [since].'"

Fanning says she grew up "with a very deep-rooted belief" about her parents in the supernatural and her steers, both negative and positive. But in working on a film with subject matter such as this, she says, "I've been fortified, in a way, that I don't witness first. Before making this, I kind of felt powerless over it. I allowed fear to work its way into my heart and mind and imagination. Maybe going through this I have a better skill set, a toolbox, a sense of how to handle it."

### TRUTH VS. SKEPTICISM

While the Pontefract family's possession and the Enfield Poltergeist were legit cases in making the segment, Kook reminds us that that wasn't usually the case for the Warrens. "Most of the things they investigated were not hauntings. Most of them tended to be the same weird pieces of something strange. But, you know, as [Lorraine] says, 'This is as close to hell as I'd ever like to get.'"

Wan says that one of the Warrens' strengths

would be a fair dose of skepticism, because almost everything they were called in to investigate turned out to be explainable in natural terms. He says a day before turning to the supernatural, Ed and Lorraine tried to "make sure that everything in the house wasn't [because of the fact] whether it was bad plumbing or cooking. [They tried] to depict every normal every crook and scat ... before [they] get into the paranormal."

Part of the problem, Cowan says, about the Endicott case is that it's so well known that people have already formed their opinions about its veracity. It doesn't help that Janet Hodges admitted to the *Daily Mail* that she and her sister had faked 2% of her story, which, of course, cast even more doubt on the other 98%. Cowan admits that this skepticism added to the measuring behind including the Amityville haunting in the CONJURING 2 screenplay as well. "The interesting thing about the Endicott story is that because it's so popularized and people know so much about it, there's obviously a lot of skepticism about it as well. And there's very well-documented things that Janet, the girl, admitted that she had done some things and made up some things and bent some spoons or whatever it might be. So there's a level of skepticism about that that we wanted to address. There also, if you knew your history on film, a level of skepticism about the Amityville story. And not just the Amityville story, but the Warrens' involvement in the Amityville story. And so we thought that's a great opportunity to play that out and mix the two ideas together."

## MORE WARREN CASE FILES TO COME?

While most horror films struggle to be taken seriously, THE CONJURING joined an elite club when it was released because it was immediately embraced by critics and fans. It's an engrossing story, it's well written, edited, and directed, and it has one thing Wilson believes is crucial for any film: solid performances. "I'll name ROSEMARY'S BABY, THE EXORCIST, THE SHINING, POLTERGEIST — to me the sort of movies in my youth that defined what the horror genre could be — you go through that cast list, these are *fantastic* actors," he opines. "I think the classic horror movies to me are equally brilliant in their filmmaking as they are in their respect-

for the craft [of] action. So for me, these movies that defined the genre are ones that have really great, great performances in it."

So I hope to just [that]."

With THE CONJURING 2 wrapped and shooting in theaters this summer, thoughts inevitably go toward the future of the franchise. The Warrens investigated countless unexplained phenomena in cases, so there is almost an endless fountain from which to draw upon, including spin-off case films like ANNABELLE. Wilson seems more than happy to continue, saying, "I always felt like this was something that we

could do as long as they work and they're good, because they're all so different the way they're structured. ... The Warrens had thousands of cases, so of course you look at it and go, 'Yeah, I could be doing this for a while.' ... I've worked with James [on four films now]. I love working with him. Veron [and I, she's the best leading lady I've had. I adore her. We get along as people. Our families get along. If we came back and did this a lot, I'm a good man." □

*THE CONJURING 2* opens at theaters everywhere June 19.

**"THE WARRENS HAD THOUSANDS OF CASES, SO OF COURSE YOU LOOK AT IT AND GO, 'YEAH, I COULD BE DOING THIS FOR A WHILE'" — PATRICK WILSON**



**OPPOSITE PAGE:** James Wan directs a London scene and (INSET) studies his next shot. **THIS PAGE ABOVE:** Ed and Lorraine Warren (Farmiga & Wilson) discuss options with Maurice Gross (Simon McBurney) and Peggy Hodgson (Frances O'Connor). **LEFT:** FM editor David Weiner poses at the Amityville set. **BOTTOM:** The infamous house of 112 Ocean Avenue.





# DEFENDING GHOSTBUSTERS

## Who ya gonna call?

Director Paul Feig takes on the Internet haters and defines his comedy criteria as he reboots a beloved franchise.

By Barker Jones  
Interview by David Wainner

When GHOSTBUSTERS premiered 32 years ago this summer, the theme song by Ray Parker Jr., with its catchy chain chorus, was inescapable. The 'No-Ghost' logo was plastered everywhere from T-shirts to lunch boxes to shot glasses. The movie grossed almost \$300 million worldwide — in 1984 dollars! And it became an instant classic, spawning a sequel and an animated series, beloved through generations.

So when a reboot with a female twist was announced, returning director Paul Feig with his BRIDESMAIDS stars Melissa McCarthy and Kristen Wiig and adding SATURDAY NIGHT LIVE's Leslie Jones and Kate McKinnon, it seemed like a match made in heaven — or hell depending upon your ghost.

**"People are always going to react to the way they're going to react, and that's the joy and the terribleness of the Internet."**

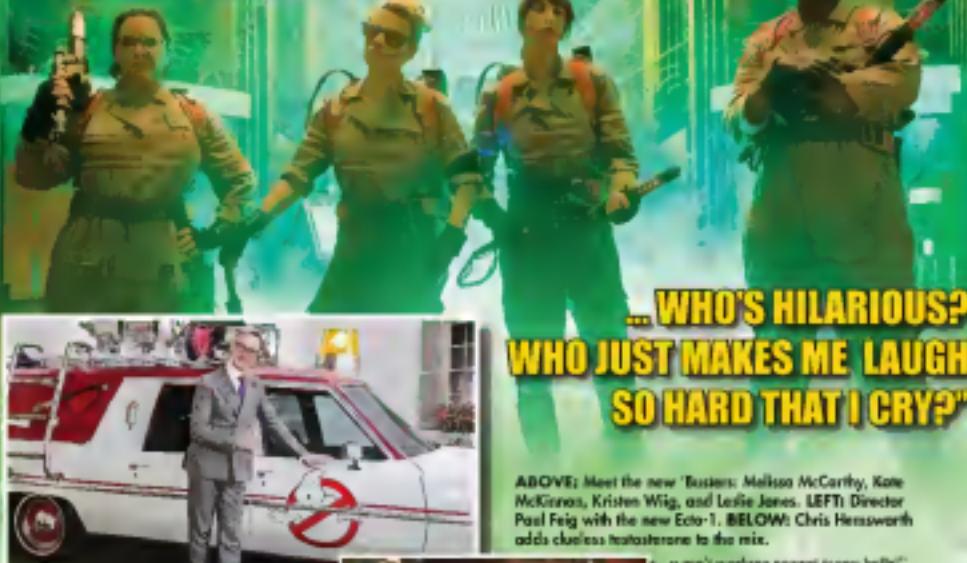
"I have a weird history with scary movies because I don't enjoy them," says Feig, who used to read *Forrest Gump* as a kid. "I'm such a chicken, but I love all the stuff around them and seeing all the monsters and all that."

The may be why GHOSTBUSTERS spoke to him. The spookier stuff was served with a huge helping of humor. Feig recalls going to see the flick opening night. "The thing I'll never forget is that moment when Stay Puft was first revealed. I mean, people just went crazy with laughter because it's such a perfectly timed joke. I walked away from that going, 'God, I wanna do comedy.' And if I can figure out a way to do comedy in that kind of context where it's not all just talk, and verbal and physical comedy, where it actually has this — for lack of a better term — Sci-Fi element to it, that's like the golden ticket."

Little did he know that three decades later he'd be reinvigorating the franchise himself! Of course, rebooting a cherished series can be tricky. You want to respect the source material while also putting your own stamp on it without being derivative. So Feig and his cocreator Kyle Dippold determined right off the bat, they would want to see return to the new story: Ecto-1, the theme song, the No-Ghost logo. And, of course, Slimer, the first ghost captured in the original,



# "MY ONLY CRITERIA IS ...



## ... WHO'S HILARIOUS? WHO JUST MAKES ME LAUGH SO HARD THAT I CRY?"

ABOVE: Meet the new 'Busters: Melissa McCarthy, Kristen Wiig, and Leslie Jones. LEFT: Director Paul Feig with the new Ecto-1. BELOW: Chris Hemsworth adds clueless fratellofrolic to the mix.

But how to use them without simply aping the original? "It was like, 'OK, well, maybe it's going to be fun to see the origin story of all those things,'" Feig recalls. "Where did the logo come from? Where did the logo come from? Somebody had to design the logo. What was the inspiration for that?"

Feig says he had no access to mood as they wrote, but when he thought about the funniest people he knew, they just happened to be women. He says, "My only criteria is 'Who's hilarious?' Who just makes me laugh so hard that I cry? And then, who's a really good actor?" To me, it was this cast. Because even body's got an completely different comic sensibility, and yet they all have the same sensibility, which is something that's funny, that still feels real."

Hiring a stellar comedic cast means you gotta give them free rein to exercise their chops. Feig says, "I always want to be able to improv and loosen it up. That's really the reason why you hire these funny people."

To get on a set and not take full advantage of that is completely unprofessional, especially, as a comedy filmmaker." Having a stellar comedic cast means you gotta give them free rein to exercise their chops. Feig says, "I always want to be able to improv and loosen it up. That's really the reason why you hire these funny people."

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that. So you're gonna lose them.

With GHOSTBUSTERS' staff held in such high regard, Feig had to decide how much of the original cast to include, and to what degree. If you stuck that stuff up early in the movie, you basically creating a bad situation for your new cast and/or our new story and your actors," Feig says. "You just really want them to be little Easter eggs that people find, versus a whole basket of eggs."

One of the challenges with an effects-heavy film is ensuring that the visual flourishes don't overshadow the humanity of the characters. He notes that he preferred to use practical effects on set, including a fully articulated Slimer puppet, and many of the ghosts were humanized. Feig explains, "I was able to have actors you know, fully make them up, fully put them in costume and then put these LED lights onto them so they could interact with my actors. Just so that my characters cast

wasn't working against them."

When the first ten GHOSTBUSTERS trailer hit the Internet in March, a certain very vocal faction announced its disappointment and displeasure. You'd think after three decades, people would be a little more logical and happy that we're getting more ghostbusting at all. But Feig takes it in stride and laughs off the negative reaction. "You get your first two bits of the apple watching a trailer. Everyone has a million different ideas of what this movie is going to be. I think a lot of people thought we were going to take the original script and just flip it, so then Melissa's going to be Venkman, and Kate's going to be Ray Stantz! And you're like, 'Well, no, we would never do that.' Nobody knows what's out there, so it could be anything. People are always going to react the way they're going to react, and that's the joy and the trepidation of the Internet."

The GHOSTBUSTERS 2016 trailer has more than 60 million views between Facebook and YouTube, so when the Internets claim that there are more than 400,000 "complaints," Feig retorts, "Folks, we have over 60 million hits. So let's put it in context a little bit." He concludes, "All I can ask is, people either give us a chance, or you don't have to see it. But I am really proud of it. I think the cast is so good, and they can stand in the footsteps of who came before because they're such funny people. That's all you really want out of a comedy at the end of the day is stretching different and new and to just see great people do it."

GHOSTBUSTERS comes to theaters everywhere July 15.

## HELMSMAN'S LOG: JOHN CHO PREVIEWS

# STAR TREK BEYOND

As Justin Lin takes the helm of the J.J. Abrams franchise, co-star John Cho takes FM behind the scenes of the new adventure, released in time to celebrate TREK's golden anniversary.

By David Weiner

**W**ith a new director and a brand-new adventure, STAR TREK is back this summer in a big way. Chris Pine returns to the captain's chair as James T. Kirk, and the intrepid Enterprise crew — Zachary Quinto as Mr. Spock, Zoe Saldana as Uhura, Karl Urban as McCoy, Simon Pegg as Scotty, Anton Yelchin as Chekov, and John Cho as Sulu — has his back.

This time around, the crew is two years into its famous five-year mission of deep-space exploration. As their decisive calls for them to

seek out new life and new civilizations — to boldly go where no one has gone before — they discover that perhaps not all alien species want to be friends with the United Federation of Planets. STAR TREK BEYOND's bad guy, John Elba's Krall, growls. "This is where the frontier pushes back," and we're set for what looks to be a rousing action-adventure courtesy of *PAST & FUTURE* franchise director Justin Lin.

"It's the 50th anniversary, I hope we've made a STAR TREK film that can hold its head up with the rest of them."



says a modest Cho. "When I read the script, my emotional impression was that it felt very much like the best of the original series. It felt like the series felt to me. And the first [film] that we made didn't entirely feel like that to me."

Of BEYOND's deeper content, Cho says that this time around the story line "is exploring issues of colonization." And on a more intimate scale, he reveals, "It's very personal for my character. The stakes are more personal than they've been.... Sohn has a daughter. We learn that. So for him, his daughter's life is in peril — and that's all I'll say."

### A FINAL FRONTIER FAMILY

Fist and foremost, STAR TREK has always been about family. Under the creative direction of J.J. Abrams, the new set of school films have arguably prioritized action and adventure over philosophical pauses and character relationships, in part to get franchise newcomers into theater seats. But with Lin at the helm and insider cast member Pegg co-writing this particular exploit with Doug Jung (*BANSHEE*, *DARK BLUETIE*), that familial sense may once again be growing a foothold.

"We can extrapolate that we're going to run into new civilizations and cultures and energies, but what is it like between the crew members?" asks Cho. "What is it like to be with these people for this long during this mission, and what happens with one another? I thought [this story] was a great exploration of that question."

Looking from the inside, the STAR TREK productions feel very much like family, says Cho. "When you do three movies together every year, it starts to feel intense, and I do feel like we have a very strong bond together," he explains. "There's a family feeling to the whole venture. I suppose there are parallels. We are a crew of sort,

LEFT: The Enterprise crew struggles when the final frontier pushes back.  
RIGHT MIDDLE: Starfleet shoulder patch detail; the first image, directed by Justin Lin.  
BELOW, RIGHT: Sofia Boutella as Jaylah, a new alien ally.



**"When I read the script, my emotional impression was that it felt very much like the best of the original series."**



We do work on this thing together, and having done it a third time, it's pretty unusual for actors to work over and over together, so at this point we feel really close. And as I've said before, I always tip my hat to J.J.'s casting. For whatever reason, the pieces fit for this cast, and we do have a tremendous amount of affection for each other. And on this one, maybe we leaned on each other a little more because, maybe, J.J. wasn't there. Justin did an amazing job, but we had a new leader and we'd all been out of town for the first time, so that was different."

### A NEW DIRECTOR AT THE HELM

Cho worked with Lin on his breakout film, the 2009 indie drama *BETTER LUCK TOMORROW*, so he had some reference to the director's approach. Of course, Lin has delivered four *PATRIOT* & *PURPLE* movies between then and now, plus the military drama *ANNAPOLIS*, so his experience level



# "Justin Lin wants to really contribute to the canon. I think he feels the weight of that and respects it."

on high-profile franchise franchises has been exponentially strengthened. Still, Cho says that Lin's method was very much the same it was over a decade earlier: "It's funny, I had forgotten it had been so long... People are who they are, and I was like, 'Oh, yeah, this is Justin!' when I got back into it. He can get obsessive over word choices and details. He gets so into the world of film. That, to me, was what I remembered and what came rushing back. I was like, 'Oh, this is right, this guy is a crazy filmmaker!'"

In terms of what Lin brought to the table based on his reinforced experience, Cho observes: "He's got a real keen sense of movement. I'm not saying he was running us into cars or whatever, but he's kind of a genius when it comes to staging things so that there's kinetism in every scene. And



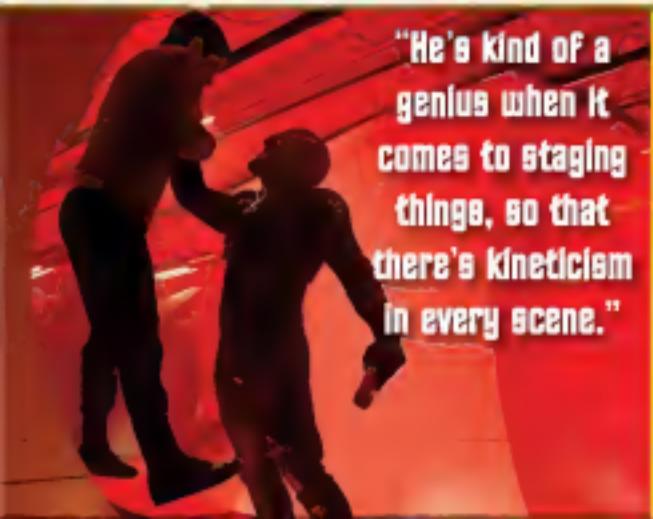
ABOVE: McCoy (Karl Urban) and Spock (Zachary Quinto) are damn lucky their shirts aren't red. LEFT: Zoe Saldana returns as Uhura. BELOW: Idris Elba is Krall, the new big bad.

**"He's kind of a genius when it comes to staging things, so that there's kinetism in every scene."**

he's very thoughtful about characters. I can't really speak to blending his success in one world with another, but he was just a very solid director, in my opinion. He cared about the mythos, he cared about the world, he cared about getting it right, he cared about moving the characters forward — that's something he talked about a lot. I think we all had question marks; it's tough to be told that the guy you made two successful movies with isn't going to be helming the third one. But we were all just really pleasantly surprised we ended up working with him."

Cho says Abrams was never on set to check in on things, as far as he knew, but *STAR WARS: THE FORCE AWAKENS* measurement was still very involved in the creative planning stages of *BEYOND*. "His imprint is on this thing," he says. However, he implies that Lin was not just a hired gun, and that this project did not come across as an opportunistic jump to another popular franchise with a healthy psyche: "I suspect he wants to really contribute to the canon," he says. "I think he feels the weight of that and respects it. That's what I felt."

With a new director running the show, what helpfully tied *BEYOND* together with the previous two films was the Pegg connection. "It was some continuity for the cast," says Cho. "We felt very protected and taken care of. We had somebody on the inside, as it were, and we had an advocate and someone we loved who was in there looking out for us and explaining things to us."



## SIMON PEGG GOES BEYOND FOR TREK

Compared to the many other non-TREK scripts that come his way, Cho admits that TREK scripts in particular are a lot more complicated when tasked to filter out the underlying emotional motivations from the technobabble. "It's one of the most dense script reads there is as an actor. Sometimes it's difficult to comprehend everything you're supposed to comprehend to do your job. So it was sort of great having Simon constantly available for that. And he and his writing partner Doug were terrific and sensible."

Known for such reference-heavy, fan-favorite films as *SHAUN OF THE DEAD*, *HOT FUZZ*, and *THE WORLD'S END* (aka the Three Flavours Comotto Trilogy), Pegg is a quite interesting choice to helm his initial project at a modern TREK film. What do you get when Pegg's sensibilities and humor are imbued in this type of genre Sci-Fi? Cho provides reassuring insight. "It's not a comedy. But to me, what you're going to get when you ask Simon Pegg to pen a script is a very human touch. And a warm touch. And that can come out in comedy, but doesn't necessarily have to. And there are some funny moments. But I think he and Doug, from what I could tell, were constantly looking for connection between the characters. And that, from the cast perspective, was what was spectacular about asking Simon and Doug to do it. It just felt like they were looking for human moments."

Cho odds straight-faced. "Sometimes I'd get [Simon's] trailer on the days that he wasn't working, and his dry-erase board in the trailer looked like the chalkboard in *A BEAUTIFUL MIND*.

## ALTERING COURSE FROM FAN REACTION?

While Abrams' 2009 reboot of the TREK film franchise was well received by critics and fans alike, his 2013 follow-up *STAR TREK INTO DARKNESS*, was maligned by the same sources, primarily for hewing too closely to pivotal storyline elements of the 1982 fan-favorite *STAR TREK II: THE WRATH OF KHAN*. Now, with the franchise three films deep and on a successful financial path, certain factors may be wondering if the creative forces controlling that installment feel the need to alter their course, or up the ante, as it were, to compensate for the last one's misstep. Simply put, does *STAR TREK BEYOND* have to prove anything to anyone?

"I feel kind of strongly about that," responds Cho. "I don't think we should be making a movie that proves anything or that disproves anyone. I don't think we should be making a movie that tries to grab a bigger audience or anything like that. I just feel like we should be staying true to the characters and the world that exists and trying to make it rich and deep a story as we can and I hope we didn't try to prove anything else. Because the stuff that we're working with is very, very good. With that word 'prove,' I feel like we just shouldn't overreact."

With The Original Series celebrating its 50th anniversary this year and *STAR TREK BEYOND* bearing into theaters this summer to mark the occasion, Cho takes a moment to reflect on the personal nature of what that seminal '60s television show means him:

"From an immigrant standpoint, and me being very young and watching it as a person who was a recent immigrant to the country, I still say that it represents the best of American culture," he declares. "It says that this is what America can do. It's an optimistic view of humanity in general, but American culture more specifically. And so I think I always saw it as that. I felt it even if I hadn't formulated that in my mind. As a kid who was born in Korea who saw the rest of television and didn't see a lot of diversity, this was a big deal. And it always stood for the American impulse to do the right thing." □

*STAR TREK BEYOND* warps into theaters July 22.

Follow John Cho on Twitter @JohnChoCho



**"It's the  
50th anniversary.  
I hope we've made  
a STAR TREK film  
that can hold its  
head up with the  
rest of them."**

# STAR TREK



## FIFTY YEARS AT THE FINAL FRONTIER

The definition of the Vulcan proverb "Live Long and Prosper," STAR TREK has been with us for half a century. Acclaimed TREK experts Kevin Dilmore & Dayton Ward (whose body of stellar work include numerous TREK novels and periodicals) break down the origins of Gene Roddenberry's remarkable brainchild.

By Kevin Dilmore & Dayton Ward

**S**eptember 8, 1966: The first episode of a new science-fiction television series, STAR TREK, premieres on NBC. It's one of the most ambitious and expensive series of its era, with a tumultuous origin story almost as fascinating as the show itself. More than two years of development have brought us to "The Man Trap," the first adventure of Captain James Kirk, Mr. Spock, and the crew of the U.S.S. Enterprise. Critics are divided as to the show's merit, but as the series progresses it will attract a loyal following. Its ratings are never strong, and after three seasons STAR TREK is cancelled. And, as with many shows of its day, it will enjoy limited success in its re-broadcast before vanishing into obscurity.

Wait. That's not what happened. At all.

The saga of STAR TREK's life, death, rebirth, and ascendence to pop culture immortality is one of television's greatest if unlikely success stories. Though similar in some respects to a few other shows airing on rival networks — ABC's *VOYAGE TO THE BOTTOM OF THE SEA* and *LOST IN SPACE* on CBS — STAR TREK's approach was markedly different from its competition. This was science fiction aimed at adults, with series creator Gene Roddenberry offering his bold, inspiring depiction of a future in which humanity has risen from the depths of its societal and technological uncertainty and journeyed to the stars with unbridled optimism, all while commenting on issues of the modern day.

To that end, Roddenberry solicited scripts from acclaimed science fiction authors of the era (as Richard Matheson, Theodore Sturgeon, and Harlan Ellison). Anchoring this effort was an already talented writing staff that included D.C. Fontana, Steven Caron, and Gene L. Coon. Working with such gifted scribes enabled Roddenberry to strive for something distinct from previous television series and films that had earned the "science fiction" label. With racism, gender inequality, civil unrest, the rights of the individual, and the power of the state were just some of the topics subjected to STAR TREK's critical eye over the course of its three seasons.

Despite tremendous effort on the part of everyone involved, STAR TREK never achieved the ratings or critical notice to justify its expensive production



LEFT: TREK creator Gene Roddenberry. BELOW: Kirk (William Shatner), Spock (Leonard Nimoy) and McCoy (DeForest Kelley) shoulder the show.





Lt. Sulu (George Takei) and Dr. McCoy (William Shatner) of the Enterprise helm.

costs. The show did enjoy a small-but-loyal cabal of viewers, many of whom had contributed to letter-writing campaigns and protest marches to convince NBC to renew the series after its first two seasons. However, that support had seemingly evaporated by the end of the show's third year, and *STAR TREK* was canceled without fanfare in early 1969 after the filming of that season's final episode, "Timebold Intruder."

And then, something *wonderful* happened. *STAR TREK* entered syndication, with reruns airing in cities across the United States and eventually dozens of countries around the world. It was there that the series found its audience. In many markets, reruns of *STAR TREK* earned better ratings than the network programs airing in the same time slot. Renewed interest in the show first resulted in a Saturday-morning cartoon version of *STAR TREK*, which debuted on NBC in 1973. Produced by Filmation Associates, which had enjoyed success adapting other film, TV, and comic properties into the animated format, the series featured almost the entire cast of the original *TREK*, reprising their roles. But budget limitations prevented the full original cast from joining in.

All of this was augmented by a successful merchandising effort that saw the *STAR TREK* brand embossed across toys, books, comics, clothing and other products. The Federation Trading Post, a store in Manhattan devoted to the selling of such items, was opened in the 1970s by two men, Ron Banton and Doug Drexler. Eventually moving to Hollywood, Drexler would become an Academy- and Emmy Award-winning makeup artist and graphic designer, contributing his talents to four different *STAR TREK* television series and four of the films.

As early as 1970, fans — "Trekkies," as they proudly called themselves (not many prefer the term "Trekker") — began gathering for *STAR TREK* conventions in hotels and other venues across the country, where actors and other guests would come and share their memories of working on the series. Even today, there's scarcely a weekend that goes by that a *STAR TREK* convention isn't taking place somewhere in the world. In 1976, President Gerald Ford was persuaded by letters written from thousands of fans to receive the first space shuttle from Constitution to Enterprise. By the time *STAR TREK: THE MOTION PICTURE* arrived at theaters,

## HAIRING FREQUENCIES OPEN:

### NICHELLE NICHOLS Q&A

**N**ichelle Nichols blazed trails and earned more influence than she ever realized playing communications officer Lieutenant Uhura in *STAR TREK*. Now, the *Sci-Fi* icon shares her perspective with *EW*.

**Fandom Milestones:** *STAR TREK* is celebrating its 30th anniversary, but *EW* sure it feels like yesterday. When you think back on the experience, what makes you smile the most?

**Nichelle Nichols:** What makes me smile the most is who is smiling back at me every time I'm out at a fan convention or in public for some new show. I love how the show touched the fans, and to hear about their lives. The fans are what it's all about in my eyes.

**EW:** Given the turbulent events of the '60s, *STAR TREK* changed the way we look at race, class, and gender. How did that feel to you at the time? Did you realize how much of an impact the show would have on the world?

**NN:** Anyone who knew Gene Roddenberry would know that what he had in mind was not going to be just a standard TV show. He was going to be working on something that would challenge the narrative. He just had this vision for the future, and what it was going to look like, and TV had never seen anything like it before. The whole team knew going in that this was going to be groundbreaking and enduring.

**EW:** What did you live most about working with Roddenberry, and your fellow castmates?

**NN:** My favorite part of working with Gene and the fellow castmates was the level of professionalism and respect we had for each other on set, on the set and behind the scenes. We all got along great together and had terrific banter backstage. We stood up for each other, and contributed to the success of the show. It was a beautiful working relationship.

**EW:** At one point you were thinking of leaving *STAR TREK* for other opportunities, but Martin Luther King Jr. changed your mind. Tell us a little about that.

**NN:** Broadway was always my dream. In a way I saw television as a way to showcase my talents and get them. After I made that decision, and told Gene and the cast, I was unwilling to attend an event in Beverly Hills when I got a tap on my shoulder. "A film would like to meet you..." "...I am the biggest Trekkie on the planet, and I am the biggest Uhura fan on the planet." I remember him saying, "He didn't know I wanted to leave the show! When I told him, he just stared me in the eye: 'Do you not understand what God has given you? What your role means to the people of color watching back home?' You have the most important non-traditional role, non-stamps your pixel role. You are changing the minds of people across the world, because for the first time, through you, we see ourselves and what can be." You can bet I stayed right where I was.

You don't say no to Dr. King. He told you what was best.

**EW:** *STAR TREK* affected your life in so many ways. In the years since the show's end, what have been the most rewarding benefits to being a part of the franchise?

**NN:** Certainly the fans. Trekkers are the greatest bunch of people I've seen, and they never fail to bring a smile to my face and touch my heart with their stories. ☺





**LEFT:** Makeup artist Fred Phillips powders up Nimoy to become Spock. **BETWEEN:** The Enterprise model against a soundstage blue screen. **BELOW RIGHT:** Koenig peruses a script between takes. **OPPOSITE PAGE:** Roddenberry and the TREK cast meet the Enterprise Space Shuttle.

In 1979, Gene Roddenberry's original creation had forever embedded itself within the very fabric of American pop culture. Not too shabby for a series that was considered at the time of its cancellation to be a commercial and financial failure.

The original *STAR TREK*'s look and feel remains indelible. Everything established during the show's first year—from storylining conventions to set and spaceship designs, uniforms, props, and even the music—is echoed within the five subsequent TV series (with a sixth on the way) and 13 feature films, including this summer's *STAR TREK BEYOND*, spanning more



than 50 years of entertainment. Later this year, following a comprehensive restoration, the original U.S.S.

Enterprise filming model—the 11-foot conglomeration of wood, metal, and wiring built in 1964 for an initial cost of \$3,000—will be auctioned to the Smithsonian's National Air and Space Museum. There, it will be displayed alongside Chuck Yeager's Bell X-1, John Glenn's Mercury space capsule, Friendship 7, the

## FIVE FAN-FAVORITE EPISODES

The 79 episodes of the original *STAR TREK* series likely rank among the most-watched hours of television produced in the history of the medium. Fans of the series—many of them lifelong given the show's 50 years of availability as first-run, syndicated, and home-video entertainment—love watching their favorite hours again and again. We all have our favorite episodes. Here are five that consistently rank among the most admired with Trekkies and casual viewers alike.

### "The City on the Edge of Forever"



This story of Captain Kirk and Mr. Spock's desperate journey through an mysterious time portal to 1930s Earth showed a plausibility of history best avoided, as well as what might have been *TREK*'s most tragic romance in its encounter with social activist Edith Keeler, played by Jane Collins. First aired on April 8, 1967, this Hugo Award-winning tale from the mind of science-fiction master Harlan Ellison is considered among the best hours ever produced for the *STAR TREK* franchise.

### "Balance of Terror"



One of the series' most suspense-filled episodes was among the first to be produced. Written by TV veteran Paul Schneider and aired December 15, 1968, the episode introduced the Romulan Star Empire, whose wily and diabolical tactics you'll never forget. Among the greatest antagonists in the *STAR TREK* universe, Kirk matches wits with the commander of an invisible alien vessel in a conflict ruled by logic, honor, and reason. Romulans are reversal to look alarmingly similar to the Vulcan Mr. Spock.

### "The Trouble With Tribbles"



Anyone wanting to cite the original series' wittiest or funniest moment is destined to add to his/her list of favorite tribbles. On December 15, 1968, the episode introduced the now- iconic pestilential fur-balls by award-winning science-fiction writer David Gerrold (*Star Trek II: The Wrath of Khan*) and writer for the original *STAR TREK* series. You'll inform us that the "TTT" in James T. Kirk matches wits with the commander of an invisible alien vessel in a conflict ruled by logic, honor, and reason. Romulans are reversal to look alarmingly similar to the Vulcan Mr. Spock.

### "Amok Time"



Perhaps the most beloved character in all of *STAR TREK* took center stage in this episode by science-fiction great Theodore Sturgeon that opened the series' second season on September 15, 1969. Mr. Spock's comical inner struggle stems from his logo and emotion book on a bristling point on a vest to his home planet of Vulcan. The episode climaxes death match between Kirk and Spock (unaided by the last, long-along raise cup of the series) has become a popular reference point for the entire franchise.

### "The Conscience Machine"



A cautionary tale for currently wrapped in a tangle of man-versus-machine, this episode features William Windom in one of the series' best guest-star roles as the fallen and disoriented Commodore Meigs Decker. Windom personifies the horror of isolation as he plays the U.S.S. Enterprise in a futile attempt to stop a planet-devouring alien weapon. Premiered on October 20, 1969, science-fiction author Norman Spinrad's apocalyptic story is among the series' best examples of highlighting each crew member at peak performance.

Apollo 11 command module, Columbia, and other iconic vehicles representing great achievements in aviation and space flight. It will be the only fictional spacecraft so honored, itself a testament to what we can achieve by channeling the power of imagination intoondrous action.

Why does STAR TREK stick with us, even after 50 years? Perhaps the show's greatest appeal is its unerring idealism, a high trade to set it apart from most other science fiction film and television. At its core, STAR TREK is about one idea: We're better than we were; we can be better than we are; and how we get there while embracing our differences rather than letting them divide us is where we find the story and the fun is.



## Rod Roddenberry Reflects on TREK and His Famous Father

Rod Roddenberry, the son of STAR TREK creator Gene Roddenberry and his wife former star Majel Barrett, talks exclusively with EW about his father's legacy and his personal TREK journey.

**Famous Monsters:** As we celebrate the 50th anniversary of STAR TREK's debut, what is your personal take on why the show connected with audiences?

**Rod Roddenberry:** I think STAR TREK spoke to the people who always saw the future as a better place. This was in the '60s. There was a lot of civil unrest and we were still trying to figure out who we were as a country, in a way. There were lots of people who disagreed with what was going on, and my father was just one of them who created this better future. Everyone thought war and killing in the name of God or religion was absurd. So did my father, so he invented a future where it was absurd, and they just connected with that. I think, the Sci-Fi angle of STAR TREK was great ... but the messages were even better.

**EW:** Through the success of STAR TREK, your father was elevated to a legendary status, but he was still just your dad. You explored the personal and public perception of Gene Roddenberry in your 2011 documentary, *TREK NATION*. What key lessons did you walk away with from that filmmaking experience?

**RR:** As you get older and refine your perspective on [your parents'] changes, I was always fully my father being the Greek god who was always put on a pedestal. He was always this son of small character that I couldn't really connect with. It was hard for me to identify. You can see I knew him for 17 years, but I knew him through a child's mind, through a reflexive teenager. He was an authority figure. And so I really got to respect the man and accept him with his flaws. Learning about those character traits made me

love him more as a person. And I learned a great deal about STAR TREK, but that's just an ongoing thing. The way that I see that my father infused his ideals into STAR TREK, that's true. But STAR TREK, in its own way, has had a life of its own through freedom, I think. Not just in terms of the size of the franchise, but in terms of the power of the ideas that come out of it.

**EW:** You've said that you didn't watch any STAR TREK growing up. How were you introduced to TREK? Can you pick a favorite episode that had an impact on you?

**RR:** I was introduced to STAR TREK: THE NEXT GENERATION when I was 13 or 14 and that's what I grew up with. That's what I loved. I loved that idea of the Federation. My first one episode — because at the time that I saw it, it was a huge realization for me — was "The Devil in the Dark" and the Hobo. They gave this rock monster so much character and life, and made you care for it. These hobos are on this planet mining these crystals, and this monster is killing hobos, and then they try to understand it and we learn that it is another protecting us young. Who's really the devil in the dark in that case? I get chills every time I think about when I first saw that and how that clicked for me. That was the first time I had that sort of emotional connection without a show to that degree.



**EW:** Your father had wonderful ideals in terms of creativity and philanthropy. How are you carrying the torch with Roddenberry Entertainment and the Roddenberry Foundation?

**RR:** I'm very protective of the Roddenberry name. I have no creative control over the STAR TREK name. My involvement in the new STAR TREK series is there, but I'm certainly not directing or running that show, nor do I think I should. So the things I focus on are really bringing that STAR TREK future to life and inspiring people. That's the big thing about STAR TREK. It inspires people. It makes people have a hope for the future and believe in themselves and believe in humanity around them. We make sure that our entertainment isn't just science fiction or drama. We try to make sure there's always something that makes you think and ask questions. That was the best thing about my father — he was really a critical thinker. He really wanted to look at issues and look at extremes — not for the sake of making eye-draws, but because these were the things worth thinking about.



To know more about Roddenberry's endeavors, go to [rodroddenberry.com](http://rodroddenberry.com).

# MONSTERS AND ALIENS OF TREK

By David Neilson

**S**paces. The final frontier ... of Hollywood's makeup and special effects departments. These are the stories of some of the alien creatures encountered by the original starship Enterprise. Their roughly two-and-a-half season mission: to explore the limits of a modest budget; to seek out ways to depict new life forms and new civilizations using little more than felt, spirit gum, and convenient camera angles; to boldly go where few 1960s science-fiction television series had gone before.

Below are our ten favorite alien creatures and species from the original STAR TREK television series. For clarity's sake, we have listed them in chronological order by Stardate.



## STARDATE 1513: THE M-113 CREATURE

Our first alien creature is also one of our ugliest. The M-113 creature [from the episode "The Man Trap"] is best described as a sad-faced, human-shaped leech with stringy, gray hair. It is also known as the Salt Vampire due to its socially awkward habit of killing people in order to suck the salt out of their corpses. It tries to kill Captain Kirk by kissing the salt out of him, a ploy that nearly works because of Kirk's overwhelming drive to make out with anything on two legs.



## STARDATE 3045: THE GORN

In the episode "Arena," a giant lizard man with microphones for eyes beats Kirk to a pulp in the rocky hills north of Los Angeles. And

Io, the Gorn became a fan favorite for decades. Maybe it's the way the Gorn's head and lips don't actually move, even when the creature is talking. Maybe it's the way the episode satisfies our lust for hot man-on-lizard action. Or maybe it's just because the Gorn is a big, green lizard man. Whatever the reason, we love him dearly.

## STARDATE 3198: THE HORTA

One of the enduring qualities of STAR TREK was its subtle commentary on social issues. [Remember the one with the guys who were half white and half black? Wasn't that subtle?] In "Devil in the Dark" we meet the Horta, which sort of looks like a lumpy asparagus pizza that's been in the oven too long. But all is not what it appears, and the wise and noble Horta eventually teaches the crew of the Enterprise about the evils of strip-mining.



## STARDATE 3267: THE NEURAL PARASITES

In many ways, the Neural Parasites of "Operation: Annihilate!" are the scariest of all STAR TREK creatures. It's not that they're big, rubber loogies, which somehow manage to kill off an entire population while fluttering about like drunk moths. It's that they hunt in pods and slink around the dark places of the world. They could be anywhere. In your closet. Under your car. Right behind you.

## STARDATE 4211: THE MUGATO

More than any other STAR TREK creature, the Mugato from "A Private Little War" looks like the costume and makeup departments were messing with the producers. "OK, OK. How about we put a guy in a white gorilla suit, stick a horn on his head, and give him fangs and big plates down his back like a megacurse? You think they'll go for it?"





## STARDATE 4307: THE GIANT SPACE AMOEBA

Being the Giant Space Amoeba from "The Immunity Syndrome" must suck. You're alone in the void, terrified of coming across a stray comet or a planet with sharp, pointy mountains that could rupture your membrane, and everyone says you remind them of a diagram from their fifth-grade science textbook. Nobody gives the Giant Space Amoeba any love. Is it any wonder it goes around eating starships? Wouldn't you?



## STARDATE 4385: THE MELKOT

As near as we can tell, the Melkotians depicted in "The Spectre of the Gun" are a race of sentient lampreys with glowing eyes. But

I'm here to tell you that they're more than that. Much more. Just below those glowing eyes is a three-armed torso with the organs on the outside sitting atop 17 writhing tentacles oozing pus and blood. The creature also sports incredibly detailed tattoos featuring acronyms and forbidden knowledge. It's a pity the production team chose to hide all of that in a fog of red and blue smoke.

## STARDATE 4523: TRIBBLES

You may believe that the lovable creatures at the heart of "The Trouble With Tribbles" are meant as cosmic comic relief — balls of fluff whose only purpose is to annoy Klingons. You're wrong. They are, in fact, a monstrously horble biological weapon — deadly pathogens that self-replicate at astonishing speed and can overrun a Starbase in a matter of days, turning all who come into contact with them into mindless zombies. When Scotty bears them all over to the Klingon ship at the end of the episode, he sets off a species-wide pandemic that rewrites the Klingon genetic code, scarring the entire species — as evidenced by how different they look less than 100 years later on STAR TREK: THE NEXT GENERATION.



## STARDATE 5830: MEDUSANS

The Medusans in "Is There In Truth No Beauty?" are supposed to be so ugly that one look at their physical form will drive a man to madness. The show originally planned on depicting these horrific creatures of nightmare in all their godless glory, but fears that hordes of insane Trekkies (or Trekkers, if you prefer) might burn down civilization gave them pause. It's the ultimate dilemma: What's more important, freedom of artistic expression or the survival of the species? In the end, the producers painted and put them in a box.



## STARDATE 5808: THE EXCALIBANS

These guys are rock creatures with shape-shifting abilities. Like all rock creatures with shape-shifting abilities, they are interested in studying the cultures of any alien species that happens by. In the episode "The Savage Curtain," they claim to want to learn about human customs and social interaction, so they team Kirk and Spock up with Abraham Lincoln and a hippie Vulcan and make them fight a bunch of fellas, including the founder of the Klingon race and Genghis Khan. Because that makes complete sense. ®

# STAR TREK = BOLDLY GOING

Places and monsters. Warp drive and transporters. Klingons and Vulcans. Who wouldn't want to tell more stories about a crew one with all those cool ideas in it? In 1966 when *STAR TREK* premiered on prime-time television, no one watching had any clue how much those hour-long sideways and their speculative details would permeate popular culture and inspire story telling for years to come. But it didn't take too long for Gene Roddenberry's creation to refuse to be contained by the medium that birthed it — nor to leave its 23rd-century tales of the Starship Enterprise to its purported five-year mission.

Here are only some ways *STAR TREK* has expanded the imaginations of fans of all ages via the silver screen, the printed page, and the family playroom. Beware of SPOILERS — and Starfleet hearing aids!

1967: Children's cartoon by Gold Key comic books; the first place to explore *STAR TREK*, beyond television. The series ran for 16 issues and ended in 1979.

1970: Baen Books offered *SPOOK MUST DIE!*, the first original *STAR TREK* novel intended for adults. Author James Blish had already published a number of episodes for the publisher.

1971: Written in BASIC (and in violation of copyright), a popular *STAR TREK* text-computer game placed players in command of the Enterprise on a front for Klingon warships.

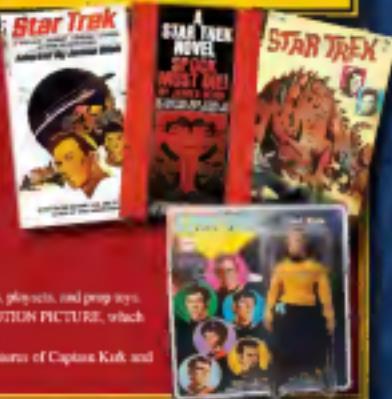
1973: Filmation Studios had performers and writers from the original series to create 22 episodes of an animated *STAR TREK*, the first franchise series to win an Emmy.

1974: AMT's *STAR TREK* Exploration Set model kit equipped children's toybox and landing pads with official-looking phasers, communicators, and insecticons.

1974: Mego Toys helped young fans create their own *STAR TREK* stories with action figures, playsets, and play toys.

1979: An attempt to return *STAR TREK* to television instantly added *STAR TREK: THE MOTION PICTURE*, which introduced audiences to a new Enterprise and Starfleet officers Will Decker and Ro.

1979: Starting with an adaption of ST: TMP, Marvel Comics chronicled the further adventures of Captain Kirk and the Enterprise for 18 issues ending in 1981.



1981: Pocket Books followed its novellization of ST: TMP by publishing *THE ENTROPY EFFECT* by Niven & Miltman. Pocket Books continues to publish original *STAR TREK* novels to this day.

1982: The return of an original-series villain through the efforts of executive producer Herb J. Bernstein and director Nicholas Meyer propelled *STAR TREK II: THE WRATH OF KHAN* into a fan-favorite status it enjoys today.

1983: Any one could command the Enterprise by dropping a quarter into Segway's e-toyographic *STAR TREK: STRATEGIC OPERATIONS SIMULATOR* arcade game and facing such enemies as Nomads and the Klingons.

1984: Leonard Nimoy moved into the driveway for *STAR TREK III: THE SEARCH FOR SPock*, the final film in which he orchestrated the destruction of the Enterprise itself.

1984: When DC Comics began publishing *STAR TREK* tales, the stories focused on the Enterprise crew following the development of *STAR TREK II* and cover art featuring Holmes Soles's promotion to captain of the U.S.S. *Ferdisher*.

1985: Home computer users could assume the role of Captain Kirk in *STAR TREK: THE KIRKAYASHI ALTERNATIVE* from Simon & Schuster; although critics of the soft-as-gum game called it buggy and nearly unplayable.

1986: The mothers crew returned to their beloved Enterprise — albeit the NCC-1701-A — in *STAR TREK IV: THE VOYAGE HOME* (or the movie many casual fans refer to as "the one with the whales").

1987: *STAR TREK: THE NEXT GENERATION* brought the Enterprise back to television in first-run syndication five decades later for viewers and a full century ahead for its omniscient heroes.

1988: *NETREK*, an open source and unlicensed *STAR TREK*-themed game, holds the distinction of being the first Internet team game and the oldest Internet game still active (yippee!).

1989: *STAR TREK V: THE FINAL FRONTIER* allowed William Shatner the chance to direct and to pose the near-ironic question, "What does God need with a starship?"



# BEYOND THE ORIGINAL SERIES

BY KEVIN DILMORE AND DAYTON WARD

1991: Nichols Meyer returned to help the Original Series crew fly off into the sunset with *STAR TREK VI: THE UNDISCOVERED COUNTRY*.

1992: Seven adventures on floppy disks invited home-computer players on *Interspace Productions' STAR TREK 25TH ANNIVERSARY* game. The game later was updated on CD-ROM with actor voices and sound effects from the original series.

1992: With a census of TNG characters, Playmates Toys began a seven-year run of producing action figures, vehicles, and role-playing items.

1993: Trading a starship for a space station, *STAR TREK: DEEP SPACE NINE* introduced fans to Captain Benjamin Sisko, a new crew, and a new quadrant of space.

1993: Malibu Comics published comics based on DS9, and novels written by *STAR TREK* actors Mark Lenard (Sisko) and Avery Brooks (Borg).

1994: Captain Picard led his Enterprise-D crew to the big screen in *STAR TREK: GENERATIONS*, where he met Captain Kirk for the original leader's final adventure.

1995: Captain Kirk's journey ended up 70,000 light-years from home in the pilot episode of *STAR TREK: VOYAGER*, named for her ill-fated Starfleet vessel.

1995: William Shatner teamed with Judith and Garfield Reeves-Stevens to pen *THE ASHES OF EDEN*, launching a series of books set in what fans dubbed the "Shataverse" of *STAR TREK*.

1996: *STAR TREK: FIRST CONTACT* became the TNG crew's second mission to theaters, with Jonathan Frakes as director, the Enterprise-E as the starship, and the Borg as the baddies.

1996: *STAR TREK* comics returned to Marvel, which published stories based on all four series produced to date as well as original tales of Starfleet Academy, Captain Pike's Enterprise — and a crossover with superheroes from the X-Men.

1998: In *STAR TREK: INSURRECTION*, Picard and the crew discover a planet capable of restoring youth as well as an opportunity race out to exploit it.

1999: WildStorm Comics returned *STAR TREK* to five-color production in limited series and graphic novels until 2002.



2001: Titled simply *ENTERPRISE*, the first *STAR TREK* series explored life in the days before Captain Kirk and the United Federation of Planets in five seasons of episodes.

2001: Art Asylum became the first toy producer to create action figures, playsets, vehicles, and the popular line of Minimates figures.

2002: For *STAR TREK: Nemesis*, the last of the TNG films, Bryan Spicer stepped in to develop the story that would see first character Data sacrifice himself in the act of saving the Enterprise.

2006: IDW Publishing announced the rights to *STAR TREK* in comic form and continue to publish adventures in the *STAR TREK* universe today, including stories crossing *STAR TREK* with *DOCTOR WHO*, *PLANET OF THE APES*, and *GREEN LANTERN*.

2009: Director J.J. Abrams brought his storytelling sensibilities to the big-budget *STAR TREK*, a reimagining of the original series and its iconic characters.

2010: Set in the 25th century, *STAR TREK ONLINE* launched from Cryptic Studios as a massive multiplayer online role-playing game. Millions of fans from around the world continued to explore and play in that unexplored ledge.

2013: Abrams continued his take on Captain Kirk's command of the Enterprise in *STAR TREK INTO DARKNESS*, which also returned a familiar face to the big screen in the person of Benedict Cumberbatch.

2016: On July 22, *FAST & FURIOUS* franchise director Justin Lin takes the helm of *STAR TREK BEYOND* to help celebrate the franchise's 50th year, with a story that takes the Enterprise to an unexplored region of space to face alien unseen before now.

2017: *STAR TREK* will continue to untap old and entice new fans with an all-new, as-yet-unitled series planned for the CBS All Access subscription streaming service. Bryan Fuller, who began his television career as a writer for *DS9* and *VOYAGER* before penning the fan favorite *PUSHING DAISIES* and *BLINDFOLK*, will serve as executive producer and a co-creator of the series. (8)



# ALIENS

A N E X C L U S I V E  
30TH-ANNIVERSARY  
I N T E R V I E W W I T H  
J A M E S C A M E R O N

BY DAVID WEINER

Three decades have passed since the release of Oscar winner James Cameron's hugely influential *ALIENS*. Now, the groundbreaking filmmaker reflects on the making of his 1986 Sci-Fi masterpiece and shares his contemporary perceptions of it in this exclusive, in-depth interview with *Famous Monsters*.

In 1979, Ridley Scott's *ALIEN* redefined the way we looked at cinematic Sci-Fi and became with its vision so original, so alien, and grotesque so exquisitely terrifying, that Hollywood had struggled for decades trying to imitate it. James Cameron was as much in awe of Scott's vision as anyone else when he sat in that darkened theater. When *ALIEN* producer Walter Hill, David

Giler, and Gordon Carroll, impressed with Cameron's script for *T2*: *TERMINATOR*, handed the young filmmaker the opportunity to write and then direct *ALIEN 2*, Cameron knew that he had to devise a new take that was uniquely his own — sick or sweet — while honoring and continuing what Scott had started. The result was what many consider to be one of the greatest sequels in filmmaking history;

a bona fide action-adventure vehicle that stands on its own merits and remains a truly iconic and brief to this day.

Taking time out from his busy *AVATAR* shooting schedule (see page 49 for new details of the production of all four sequels) for *Famous Monsters*, Cameron discusses the challenges of making his practical effects-driven 1986 release through the prism of his present-day filmmaking methods.



"THE FIRST GOAL WAS TO HONOR AND CONTINUE WHAT RIDLEY HAD STARTED, AND THE SECOND GOAL WAS TO MAKE IT MY OWN FILM."

- JAMES CAMERON

## THE CHALLENGE OF AN ALIEN ENGINE

**Famous Monsters:** When you first received the assignment to write the sequel to *ALIEN*, I'm sure it was an exciting and intimidating task, as you didn't want to just remake Ridley Scott's masterpiece. What led you to choose a more military angle and to distance yourself from his tone?

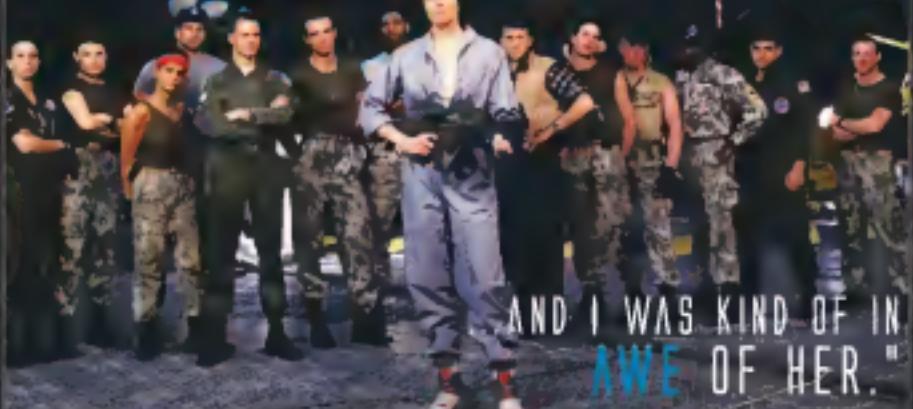
**James Cameron:** I didn't feel I was distancing myself from the tone in the sense that I emulated some of his concern style and the use of lighting and darkened light and claustrophobia and that sort of thing. I felt that it was important to be seriously continuous with the first film. But in terms of the way the story is told, the elements of the story, introducing the idea of a future military, that was just a way into what made it different, that was a distinguishing factor. In my mind it was a kind of a response to *VIAMON* where you had the high-tech, highly needed U.S. military going

in and fighting a guerrilla war against guys that were backfoot in the jungle — and losing. And with all the helicopters and all the machine guns and the bombs, they lost, or they were consistently losing out in the bush. And I thought it really became a movie about hubris. About people going in with an expectation and an unexpected energy that is more powerful than ya. That was just a fine premise. So I had to come out territory and make it my own, and I had been doing a lot of design work and thinking in terms of sets and weapons and things like that. So it was easy to graft on a lot of things that I had developed for other projects that I was writing that triple original. When the opportunity to write a script to *ALIEN* came along, I thought, "Well, I'll just use this stuff." I had a story that I was developing called *MOTHER* that was about a mother extraterrestrial — momma, basically — that would do anything to defend its young, its offspring. And I thought, "Well, what is *ALIEN* all about? It's

about eggs. Well, who laid the eggs? Who did all these damn eggs come from? Don't have time to meet her?" So it was actually a fairly simple progression of ideas and it all happened very fast.

I got the gig to write what we called *ALIEN 2* and within three months I had, simultaneously, written my shooting draft of *TERMINATOR*. I'd written the first and second draft of *SABRO: FIRST BLOOD PART II*, and I wrote the treatment and the first half of the script for what became *ALIENS* all in a three-month period. So it happened very fast. And the producers on it, Walter Hill and David Giler and Gordon Carroll, who had produced the first film, they were flummoxed when I said, "I've got to go down *THE TERMINATOR*. I can't finish this script." And David Giler yelled and screamed at me on the phone and said, "You'll never work in this town again!" He literally, these words actually came out of his mouth. It was so damn funny in retrospect. At the time, I was mortified.

# "SIGOURNEY IS VERY COLLABORATIVE..."



AND I WAS KIND OF IN  
KWE OF HER."

Walter Hill was much calmer about it. He said, "Look, you got a choices gal. You gotta go do it. Just send me the pages. Send me what you've got." So I sent them the first 60 pages and there was this long pause and I was basically shifting myself. And then Walter Hill called me back the next day and said, "We'll wait. We're going to wait for you." And I said, "Really?" He said, "Yeah, lad. Just don't screw this up." [Laughs] That was always Walter's advice on everything. "Just don't screw it up." He didn't actually say "screw it up"—he said something a little rougher. So I went off and did TERMINATOR, and then I came back and I definitely went straight back into ALIEN 2. And at this point now I was kind of like starting to become the new hot thing. And some of my newfound friends, you know, agents and other producers and things said, "Oh, no, no. You don't want to do a sequel to this Ridley Scott film!" They said, "It's a new-in-scenario. Anything you do that's good is going to be compared Ridley's. And anything you do that's bad is going to be yours!" And I thought, "Crap! You're right. Wow. I never thought of it that way. But here's the problem: I really like Ridley and I'm going to do it, so shut up!" [Laughs]

FM: Did you feel obligated to contact Ridley at some point to synthetically receive the baton or to placate him to a certain degree?

JC: No. But I did not want to do it. I had to make it my own. There was no agenda in contacting Ridley. I wanted to honor him. I didn't need to know anything about him. I didn't need to know what kind of shock he was or where he lived.

or what his thinking was. The movie was there for everybody to see. So I thought, "All right. My brief is to take what has happened to all in the science fiction/horror community. Take from this film what is great about it, and honor that, and yet still tell my own story." I didn't say how talking to Ridley would help me make it my story. Because I knew in my heart I was going to honor that film. I wouldn't have been doing it if I didn't think it was great. Unfortunately, some Shmuckers came along afterwards who didn't feel it was necessary to honor what had gone before them. Their big profanity was to make it theirs. And, frankly, I think they butchered it up. Not intentionally any equals, but we know who they are. One year you're world, and one year you are not prioritized over the other. The first year you're honored and continue what Ridley had started. And the second year will make it my own film.

FM: Given your production design background and wanting to make it your own, there still was continuity from the first film when you brought in conceptual designer Ron Cobb, then conceptual artist Syd Mead, for the look and feel.

JC: I want to set the record straight on that. I was a huge admirer of Syd Mead. I was a huge admirer of Ron Cobb. I didn't know these guys from Adam. I could call them. Because Ron was involved in the first picture and I felt that that would create a continuity. Syd I felt would bring something new to it, a different design aesthetic. And I felt that that needed to be honored. So the way we did it was we divided it into thirds, essentially. Ron did a third of it. I did a third of it. Syd did a third of it. So it was a bit checky. For me

to put myself on the same floating with these two masters, but I just thinking did it. And the reason was because I was a designer and an artist myself... I think that gave a kind of hybrid vigor to the film. And the one thing that I've been criticized on is not honoring [H.R.] Giger's work. And even I heard through his people that he was kind of disappointed and a bit hurt he was cut out of joint about that. But I felt that that was in the same realm as talking to Ridley and taking direction from him. It wouldn't have been my film at that point. And, frankly, the thing that interested me was taking those designs—taking them worth—and creating new designs from them. So I think the shmoopers, while it's obviously consistent with Giger in its own creation. But it feels like it's from the same kind of biology.

Now, I held over myself to apologize to Giger after the fact!

EM: I've actually read the letter that you wrote to him. It's made the rounds out to the ether. It's very elegant and respectful.

JC: Well, I was a huge fan. But I think there's being a purist fan and then there's being a fan who also has an aspiration to play in the same space, where you're a fan because you're inspired by something somebody has done. And at that point, you have to make a healthy transition to your own creation. You know? Look, when I see people emulating things I've done in film, I applaud them. It's like, "Yeah, sure! Run with these ideas!" I was standing on the shoulders of other people when I did my stuff. To me, it's a notion of having accomplished something and put it out into the subject [by] having it picked up as a

based by other artists and then they run with it. I don't feel upset by that.

## CUTTING-EDGE SFX AND THE CORMAN INFLUENCE

F.M. Roger Corman is famously all about resources and maintaining a tight budget. Coming from a Roger Corman film-making background, you're leaps from that sort of film school into TERMINATOR, and then right into ALIENS. How did you apply that kind of knowledge toward the latter production?

J.C. ALIENS was made for at the time, I think it was \$36 million, it was budgeted at \$14 million we slipped a little bit. But we basically — and by "we," I mean myself and Greg Aviatic Head, who was my producing partner at the time, at the studio —

shook down at the Compton facility in Venice — which was called The Lumber Company because it used to be a lumber company — things like fire-gouging-hanging immortelles, which is a real lost art now; matte paintings that are done on glass models hanging on wires — the old [Howard and Theodore] Lydecker style of puppeteering large animal models, like the crash of the drop ship, and things like that; we used a lot of rear projection and front projection — a lot of tricks that save you money. We tried to stay away from optical composites as much as possible, because, even in a movie set, which it was at that point, it still looked a little cheesy to me. And to do a super, super wall was expensive, so we tried to stay away from optics. ... We tried to do as much movement, and with large-scale movements, and then sort of "cheat" with small rear projection built into the

projections — all the tricks. We didn't posterize them, but we adapted them to low-budget filminology at the Compton shop over really three films. It was BATTLE BEYOND THE STARS where we first started working together, then it was GALAXY OF TERROR, which was also released as PLANET OF HORROR and released as MINDWARP: AN INFINITY OF TERROR — same movie with three different titles — and then ESCAPE FROM NEW YORK, which we did as an outside contract job for John Carpenter. Across those three films, we developed a pretty good film palette of techniques that were relatively straightforward and inexpensive, and represented a lot of craftsmanship. I think there's less hands-on craftsmanship in visual effects these days because so much can just be faked downmarket, digitally. Almost anything can be created or hidden or added to or enhanced with CG now. So there's much less emphasis on what's going on in front of an actual camera lens.

F.M. To that point, and especially taking into account what you've accomplished using digital technology with AVATAR, it seems that the pendulum is now swinging back toward using more practical effects in Hollywood films. Does that apply to you?

J.C. There's a very big chasm between the techniques that were used in THE TERMINATOR and ALIENS and the techniques used in AVATAR, for example. You couldn't be at more opposite ends of the spectrum. But the point is that when we made ALIENS, those techniques didn't exist. If I could do the Alien Queen today with the techniques we used on AVATAR, she'd be spectacular. She'd be much more dynamic. Now where I would struggle is to make her as



my wife — want to continue? where we believed that we could get away, obviously was best, cheaper than they could be done on sound stages in the U.S. at that time. And that was fine. So at that point in your life as a filmmaker, you're a gimp and you go where it's the cheapest to shoot and to build, and that's what we did. And we tried to apply the lessons of the kind of guerrilla-style, Corman-style filmmaking that we had done in the past. It just didn't work in England. We had to modify a lot because England was much more stabilized and union-oriented. Even though they were cheaper in terms of the unionization, the set construction, and so on, they were definitely more-to-five crews. And we were used to one to whatever. [Laughs] Nine until the sun came up and stopped you if it was a night shoot. So there was a big cultural clash on that film, but we still managed to extract a pretty strong-looking film for using relatively cheap techniques.

We used everything. All the tricks that we had worked out doing visual effects on Corman films. Myself, working with the Shatkin brothers, with Robert and Dennis

"I THOUGHT, 'WELL, WHAT IS ALIEN ALL ABOUT? IT'S ABOUT EGGS. WELL, WHO LAID THE EGGS?'"





technically real. But that's all double now. No, I'm not interested in my personal technique in averaging the perception of body. It'll be a tiny bit, in the scene that I think used really, really high-quality CG costumes and scenes, you have to hang your hat on something. You have to have some photographic source as a reference. And the more reference you have, the better the CG will be, because it gives you a bar that you have to hit. So, for example, on the new AVATAR film I'm actually going to shoot more real-world stuff. It may only be there as an example from which we then generate CG, or we may actually integrate some of those photographic elements. But I want more photography — like, if I was doing the Alien Queen, I would want photography to show the exact way that the skin looks off the curl of a hip and caught the light in a certain type of very low-key lighting. I'd want to see that no

But I can talk to the CG artist and say, "All right. Do this." It's all about the lighting. It's generally not the creation of the middle, and it's generally not what they call the "skins" — the kind of dynamic effects of water and wind and dust and fire and all that sort. They've got all that down. It always usually boils down to the lighting and the conception of the shot. And I find that we're, as a community, effects are staying more away from a focus in photography. Like the people generating effects now never did a class in bits of photography in their lives. They're trying to create it all mathematically based on some hypothesis that's in their mind. But I come from having shot stuff, and so I'll always know when we've stayed too far. But the question really, really you can do is to actually shoot something. So that's why I'm going to try to keep it back, just as a kind of a reality check. But in terms of honoring all those

old techniques, things like averaging, compositing and front projection, rear projection, glass matte paintings, and things like that — I wouldn't go back to all that stuff. It's too limiting. ... I think digital used properly and CG used properly creates a superior product.

#### SIGOURNEY RETURNS AND CASTING ALIENS

FM: I'd love to talk about the actors in ALIENS. What did the returning Sigourney Weaver bring to the table that was new or different that enhanced the story?

JC: Well, Sigourney is very collaborative and I was kind of in awe of her. I was in awe of her as an actor and I was in awe of the character Ripley. And I think she sensed my sense of hesitation and she was very quick to

"I THINK THERE'S LESS HANDS-ON CRAFTSMANSHIP IN VISUAL DOWNSTREAM, DIGITALLY. SO THERE'S MUCH LESS EMPHASIS



take control. And then at a certain point, I had to say, "Except, no. We're doing it my way." And I think at that point — and I'm talking about two or three days in — at that point it didn't lead to big fights. What it led to was a healthy, creative relationship. And she and I have stayed friends since then. She would question everything, in a good way. Like, "What do I feel about Newt right now?" But it was never contentious. I always recall it being — I don't want to say effortless, because she's very in her head and so am I. So we both tend to go to an intellectual place more than a visceral place, and sometimes it would be my job to pull us back to a more visceral or emotional place, interestingly enough, because usually the actor will take you there first. But I think it made it a stronger picture. And my

collaboration since with her, my biggest one obviously being AVATAR, was very much the same pattern. We both kind of take strength from each other that way.

**FN:** The other actors in ALIENS all seem to be a perfect fit with the characters they portray, but I think Paul Reiser is the most curious casting choice.

**JC:** Yeah, interesting. I think we think of Paul Reiser a little bit too much from all the stuff he did after ALIENS, because Paul really settled into his niche as the kind of glib, fast-talking, funny, smart guy, but he always played in comedies. Whether it was straight comedy or romantic comedy or whatever it was, we think of him as a comedic actor. And he certainly was that before ALIENS but he hadn't settled into a niche enough for me to think of it as baggage

that hurt the movie. And it certainly didn't hurt the movie when it first came out, because people didn't know that much who he was. He was just a new up-and-coming guy, and so it's probably one of the few times that he actually really deviated from what he settled into later. So now you look back on it and it seems a little odd. At the time it wasn't.

**FN:** I saw ALIENS in its first run, so Reiser was a new face to me. He seemed like an interesting choice because he plays this bumbling exec who seems completely out of place and then he becomes such a diabolical character. **JC:** Yeah, I was playing with our tendency to root people and our tendency to cast us right in movies. So Bishop, who turns out to be a really good-hearted, almost saintly character,

EFFECTS THESE DAYS BECAUSE SO MUCH CAN JUST BE FIXED ON WHAT'S GOING IN FRONT OF AN ACTUAL CAMERA LENS."



"IT REALLY BECAME A MOVIE ABOUT HUBRIS. ABOUT PEOPLE GOING IN WITH AN EXPECTATION AND AN UNEXPECTED ENEMY THAT IS MORE POWERFUL THAN YOU."

"WOULD I WANT TO MAKE ANOTHER ALIEN MOVIE TOMORROW? NO, I DON'T THINK SO. UNLESS SOMEBODY COULD COME UP WITH SOME SPECTACULARLY NEW CONCEPT."

ABOVE: Sigourney Weaver faces off against the Alien Queen. LEFT: Filming the power loader confrontation with miniatures, under Dennis and Robert Skotak's supervision.

self-sacrificing, and very supportive — our expectation is he's going to be kind of the lesson. He's going to be the guy who trains. He's the guy to watch, because he had that enormous kind of face — Lance Henriksen, the actor. Where as Paul Reiser, you kind of trust him. Like you said, he was kind of baby-faced, and he did seem to be very supportive of Ripley and, of course, he'd end up to be the guy that's completely psychopathic. So it's really just about playing against your expectation as an audience.

FN: With Carrie Hennan New, I would think a very important element of working with a child actor is keeping her imagination going through very long workdays, and also concern about her psychological welfare given the fact that she's surrounded by these monsters?

JC: Yeah. I wanted to capture Carrie's imagination, but I didn't want to engage it too much because I didn't want her having nightmares. So there was a certain insulation that was done. I didn't focus much on the creatures with her at all. I think at one point [I] took her to the creature shop so that she could see that the promotion was all made out of rubber and it was all just made up, dressed up. And that helps, I think,

on another planet threatened by monsters with your family up yonder. So when I focused her on was the other actors, and encouraged her to make relationships with the other actors. And she really bonded with Sigourney, which was good, and Sigourney helped her a lot. The thing about Carrie is she wasn't an actress. She had zero training. She was completely green. She had never been on a set before. And I think her parents didn't really get a sense that that was something that they should let her do. Whether it was them or whether it was her, she never went into any acting camp, so it's a completely unique experience for her. I met her again recently a couple of years ago — hadn't seen her in the interim. I think she's in a place now where she treasures the memory of having done it, and maybe there's even a wishfulness, like, "Wow, I could've gone on and done that. But I didn't." But I don't think there's any big sense of regret around having done it, or regret around having not continued with it.

FM: So she didn't have any bad dreams at any point?

JC: No, no, no, no, no. Nothing like that. At least to my face. But there was one funny

moment that I'll never forget. Because I'm very hands on. I like to set things within the shot, props, and just the right amount of blood and that sort of thing. So there's the scene in the film where she's been kind of cocooned. She's been kind of cut up to have a facehugger implant on her, and she's in this kind of cocooned, partly solidified room with a lot of wet goo stuck. It's pretty disgusting. So we took this fibreglass framework that the world fit within. It was all done to a body cast of her. And I had to be set up for every take. And it had kind of a little bit of a breakaway quality so it was designed to actually fracture and fail. So we put her in the thing and she had to kind of hold this one position for a long time. And then I come in and I was doing all the finishing touches, which is basically pouring the thick goo all over it and painting it around her and making it look like she's been all slumped in there. And there's a moment where I'm just getting it all perfect, and she just looks up at me. I can't tell what's happening. I just see goo in her hair and on her face and everything, and she says, "You know, a should be against the law for you to do this to little kids." [Laughs] I thought, "Oh, Shit. She's probably right."

FM: It sounds like a law needed to be created, Newt's Law.

JC: [Laughs] Newt's Law! Yeah, right. Except that that wasn't really what was happening. In general, she loved being on the set. She loved the

# "I WANTED TO ENGAGE CARRIE'S IMAGINATION, BUT I DIDN'T WANT TO ENGAGE IT TOO MUCH BECAUSE I DIDN'T WANT HER HAVING NIGHTMARES."

sense of a family that you get when you have a cast that's close-knit. And there was one day when she was sick and we had to release her. She had a fever. And she didn't want to go. "No, Carrie, You have to go. We'll figure out a way to shoot around it. Don't worry about us. You have to go." And she did not want to go. So that's how I knew that it wasn't going to be some horrific experience for her.

## ALIENS AND THE TEST OF TIME

FILM: How do you feel ALIENS has held up 30 years later? Are you critical of your work when you look back at it? Or do you like to keep it in a time capsule?

JC: Well, I think it's both. But, look, for me a little bit when I watch DERMINATOR or some of the work that we did really thoroughly I think ALIENS we fought it to a draw based on the technology available at the time and I'm proud of the film. I don't change anything in ALIENS. And I don't think I could have done it better with the actors or with the writing. I think all that stuff was right on the money. It's a good story. It's told well. I think we made the right decisions in pre-production. We took out about 20 minutes of stuff and it just really improved the movie, just the pace and the movement of the film. And I think we made pretty much the right creative decisions. Every film is a cross-section or a snapshot of the technology available at the moment that it was made and so it's pointless to say, "Well, today I would have done it with this. I would have done it with CG." I would have done it differently. And the nuclear explosion would have been a really



garbagey snapshot. It would have looked a lot more real. You have to edit all that stuff out and say, "OK, this film was made 30 years ago. I think that doesn't hold up pretty damn well. I don't think that the image, technically unsophisticated viewer would find a big deficit in that film. And I think aesthetically kind of the opposite. In a funny way, aesthetically, it's a bit a product of the limitations of the time. There's some emphasis on character. There's more emphasis on dark, creepy photography. I might have today tended to open it up and make it more dynamic and more of an action movie because I could. I could run those aliens around all over the place, jumping, climbing walls, and doing all sorts of things in CG. It might have lost some of its creepy, claustrophobic quality. So I think it stands it stands, and I think it's still remarkably effective. The feedback I get—and you can add to this better, you're more connected to the fan base—is it's

still considered kind of a milestone, so I'm proud of that. Would I want to make another ALIEN movie tomorrow? No, I don't think so. Unless somebody could come up with some groundbreaking new concept.

FILM: So you wouldn't rule out returning to that world if the idea was compelling enough?

JC: Well, look, I've got my own kind of alien world that I'm involved in now with the AVATAR films, so I can pretty much make the cast.

FILM: Well, thank you so much for taking the time to talk ALIENS with FILM. And congratulations on everything you're doing.

JC: Hey, well, congratulations to you guys for keeping the magazine going in a time when print magazines are under siege.

*Follow James Cameron on Twitter: @JamesCameron*



## CAMERON'S BIGGEST CHALLENGE YET: SIMULTANEOUS AVATAR SEQUELS

Released in 2009, James Cameron's AVATAR earned \$2.8 billion worldwide and remains the highest-grossing film of all time (if you do not adjust for inflation). The film was nominated for nine Academy Awards including Best Picture and Best Director, and won three: Best Visual Effects, Best Cinematography, and Best Art Direction. Now, Cameron is hard at work on just one—*but four*—sequels, and he tells FILM that he's not shooting them back-to-back, but concurrently. "It's really all one big production; it's more the way you would shoot a series," he explains. "So Monday I might be doing a scene from Movie Four and Tuesday I'm doing a scene from Movie One. It's the same cast. It's the same technical setup. So we're walking across, essentially, eight hours of story."

While it may be more beneficial to shoot this way from a scheduling standpoint, Cameron acknowledges that the real comprehension will come from trying to maintain chronological clarity while piecing together four films. "It's going to be a big challenge to keep it all fixed in our mind exactly where we're across that story arc at any given point. It's going to be probably the most challenging thing I've ever done. I am sure the actors will be challenged by it as well. It's like, 'No, no, no, no.' This person hasn't died yet, so you're still in the phase of your life." It's a usagi. It's like doing all those GODFATHER films at the same time.

Asked how long production on all four films will ultimately take, Cameron replies with a laugh. "Probably the rest of my life and beyond." Well, no, we're talking about actually finishing in 2023, so from today until then that's pretty much what I'm doing."

The first follow-up to AVATAR is scheduled to hit theaters during the Christmas 2010 season, with the following sequels expected to arrive in 2019, 2022, and 2023.



"AVATAR is going to be probably the most challenging thing I've ever done. It's like doing all those GODFATHER films at the same time."



By Abbie Burstein  
Interview by David Winters

**T**here had been movies about the devil before, and there have been enough to fill a book of revelations since then, but 1976's **THE OMEN** is widely regarded as the big daddy of the Antichrist genre.

David Seltzer's screenplay for **THE OMEN** concerns the foreboding signs that lead Robert Thorn (Gregory Peck), the U.S. ambassador to Great Britain, to realize that he's unknowingly adopted the infant incarnation of the devil on Earth. **OMEN** producer Harvey Bernhard credits the original concept to his friend Bob Mungen, who came up with it in 1973. That same year was, perhaps not coincidentally, the year that William Friedkin's adaptation of William Peter Blatty's **THE EXORCIST** caused a major box-office stir. **OMEN** was about the demon Pazuzu, not the offspring of Satan himself.

**THE OMEN**'s director Richard Donner would later become famous for directing and/or producing 1978's **SUPERMAN**, the **LETHAL WEAPON** franchise, the cult favorite **LADYHAWKE**, **THE GOONIES**, and HBO's **TALES FROM THE CRYPT**. Before **THE OMEN**, Donner had done a few small-fame films and was primarily known as a director of episodic television, including six episodes of the original **TWILIGHT ZONE**.

# SYMPATHY FOR THE DEVIL

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Forty years after **THE OMEN** scared the wits out of moviegoers, director Richard Donner's breakout hit endures as a prime example of taut storytelling and familial psychological terror.

Now, the legendary director looks back at his film — and weighs in on the reported "OMEN Curse" — exclusively for FM.

I decided we'd eliminate all of that and just do one as a mystery suspense thriller. There was no way I was going to get Gregory Peck or Lee Remick if they didn't believe it was a mystery suspense thriller." He adds, "I didn't want to do a horror film. Those were plenty around. So when I read it, and Laddie read it, he decided he would make it if I would treat it as a moment in the lives of a family that was horrendous . . . It drove them insane."

Some screenwriters are very unhappy when massive changes are made to their work. This wasn't the case with **OMEN** writer Seltzer. Donner reports, "He was fine. He wanted to get his picture made. I really liked David. He's a good writer [He was on board to] clean it up and give it a slightly different point of view and treat it as reality, a terrible reality."

## PECK AND PERFECTION

The new approach clearly Donner and Laddie liked their collaboration. The director explains that Peck responded favorably to the material because, "It's on the page, but it has great openings because of the power of the mind and suggestion. He was very amenable to thoughts, and anything that provoked him, he would come to me with the answers. He was a pleasure."

## COVENS AND CLOVEN HOOVES

Donner tells FM that he immediately responded to Seltzer's script, but the film had been languishing in Hollywood development hell. He felt the best way of getting **THE OMEN** on its feet was to downplay its occultish aspects. "The trouble is, when I got it, it was a film like they had covens and cloven-hoofed people and demons, beings of all sorts, and we couldn't get the picture made anywhere; that's why it was in turnaround down at the studios. But when it went to [20th-Century Fox], Alan Ladd Jr., the studio executive nicknamed 'Laddie' [and

# "IT WAS A BITCH. IT WAS A TOUGH FILM TO MAKE."

During filming, there was one major conflict with Peck, Donner acknowledges. "We had one bad moment in the whole film where we totally locked horns." The director notes that when such arguments develop, "You can't give the reins to the other guy or you'll never get them back. This was a scene where he took out that his wife is dead and he has this very soul-searching moment." Per Donner, Peck wanted to trash the room with breakaway decor, but Donner wanted him to be still, suggesting, "The scene should be passive; all those emotions are gone, and you're just confronted with the reality of your life." Peck disagreed, yet said, "You're the director, you're wrong, but I'll do it." They nixed the scene in one take, no rehearsal. And then, Donner relates, "He kind of stormed out. We shot around him for the rest of the day." vindication came when Peck viewed the dailies the next day. Donner says the actor stood up and declared, "All I can say is, I don't know how it could have been done any better! It was just the proof of effort. It was my first major film, and to get that, I was walking on water."



The veteran filmmaker notes that both the professionalism and the attitude of the crew were crucial to the success of *THE OMEN*. "I surrounded myself with the very best people I could possibly find, from the director of photography to the coffee maker on the set," he explains. "Everybody on that picture was prime and great and wonderful. I was lucky." Still, not every situation on a film set can be ideal, and Donner points out that he shot a lot of handheld footage himself due to slight disagreements with the camera operator regarding the set-ups he specified.

## FINDING THE PERFECT DEVIL CHILD

It's not just any child who can play the spawn of Satan. Finding Harvey Stephens, who played the young Damien, was the result of an intensive search, which even included female children. "At that age," Donner says, "you cut their hair, same thing. We went through every child

available, both boys and girls. I couldn't put my finger on it, but I wasn't getting what I wanted from the professional kids. And so we went to a local school ... and we got down to about half a dozen kids ... I did a little scene with Harvey myself. He was a little, gay guy. And I said, 'I want you to fight me, and whatever you do, don't lose.' And I got into this tussle with this kid, and he was violent!" Donner says with a laugh. "He kicked me in the balls as hard as he could, and he fought me. And I finally pulled him off; it was really wonderful, and I said, 'That's the kid. He's got the devil in him.' He was wonderful. He was non-professional, and he was instinctive, and he just worked wonderfully."

As for creating the proper atmosphere for a young boy on the set, Donner recalls, "He was there to have fun. He was a kid. You never said to him, 'You're the son of the devil.' ... You submitted really." He adds that no specific machinations were implemented to create the film's tone on

set. In fact, "The tone declined itself. It was a family with slight problems, but it was a happy one, and then in their lives comes this unbearable mind in the body of a child, and Peck has the goal of not telling his wife [that their own child has died and Dennis is a substitute]."

The biggest challenge in making *THE OMEN*, Donner relates, was getting it done with its globe-trotting locations on a very tight budget. "We made that movie for \$2 million in England and in Italy and

Among the disturbing episodes Peck and Scherzer were inexperience UK-bound inquiries, both of which were struck by lightning; producer Miles Neufeld's plane was also struck. A flight to Japan, which Peck decided not to take at the last moment, crashed with no survivors. Another aircraft, chartered for the filmmakers but switched out at the eleventh hour, struck a flock of birds upon takeoff and crashed immediately, killing the riders of a passing car who were the wife and children of the airfield's pilot. Following the end of the *THE OMEN* shoot,

things that happened on the making of the film, because if that's your mood, that's what you're looking for. That picture, because of all overtones, had things happen that you wouldn't even remember if it was a comedy. But because it was this black, heavy-handed mindset, when anything bad happened, people said, 'Oh my god, it's the movie!' But there were legitimate reasons. Lightning strikes Peck's plane. Lightning strikes David Scherzer's plane. We had four terrible deaths on that picture, and the way they came to be, because it was *THE OMEN*, you remember them [because it's a horror movie]. It was *SLEEPLESS IN SEATTLE*, it would've happened, but it wouldn't be collectively held in your mind."

## RETOOLING FOR THE ULTIMATE ENDING

Indeed. It was a blemish. It was a tough film to make, and I guess the biggest problem making that film was making the film. It was tough at times. I kept saying to myself, "This is not for me. I'm going back to television."

### THE OMEN CURSE?

Multiple horror movies produced over the years have had unhappy incidents during filming that can be attributed to, depending on one's world view, either tragic coincidence or something more supernaturally sinister. *THE OMEN* famously had more than its fair share of these, even inspiring a 2006 TV documentary, *THE CURSE OF THE OMEN*.

A car accident in Holland, repeatedly used to a road sign indicating the town of Ommen was 66.6 kilometers away, injured *OMEN* special effects extra John Richardson. His assistant, Luc Moes, was cut in half by broken glass, enduring one of the film's most shocking scenes. After the crew completed filming at Windsor Safari Park, a lion got loose and mangled a zookeeper to death. Director Donner wasn't immune, either. Assistant he was heading to due to war, bombed by an IRA fanatic, and another time he was struck by a car.

Despite the foreboding sequence of real-life "omen," so to speak, Donner chalks it up to unfortunate coincidence. "If *THE OMEN* was a comedy, I would probably have five or six great stories about funny

In the first rough-cut of *THE OMEN*, Donner died at the end. Then, Donner recalls, "Laddie came over to see a cut of the film. Laddie's a very good man. He didn't say any kind of concern. And we go to dinner, and he said, 'Really good film, Dick.' And I said, 'Thank you.' And he said, 'Does the kid live?' And I said, 'Oh my god, that's bizarre!'" The trouble was, there was no money left in the budget to shoot a new ending in which Donner survived. But Laddie came through with the additional funds to shoot the final scene at England's Shepperton Studios. Now, instead





## I SAID, THAT'S THE KID, HE'S GOT THE DEVIL IN HIM."

of with Damien's death, the film ends on a chilling note: The Antichrist holding the hand of the president of the United States, turning to look at the audience with a merciless grin.

The new finale was a shocker, not only in itself but because it was unconscionable to set up a sequel on the last few frames at that time in cinema. And Donner says he definitely wasn't gloating on an OMEN franchise: "I never thought of that in a million years," he offers. "I didn't have the mindset of a studio executive. Back then, a movie's a movie. You try to make it as best as honestly possible, and make it entertaining. But Laddie was smart enough to think that if this picture's as good as he thinks it is, we'd probably have another movie in it. And he was right."

Donner set to work on a sequel and was co-writing DAMIEN: THE OMEN II when producer Dyl Silverd called him out of the blue and offered him SUPERMAN: THE MOVIE. It was an offer he couldn't refuse. Donner remembers Silverd saying, "I'm making SUPERMAN, and I'll pay you a million bucks." The guy was nuts! Donner could have been

wise himself not to take on SUPERMAN. When he told Ladd that he was interested in accepting the opportunity, which meant he'd have to leave the OMEN sequel, Ladd generously gave his blessing: "He said, 'By all means,'" And the rest is movie history ...

### THE OMEN CONTINUES

Official follow-ups to the original OMEN include the 1978 sequel, DAMIEN: OMEN II; 1981's THE FINAL CONFLICT; the 1991 television OMEN IV: THE AWAKENING; and the 2006 remake, notable for its 06/06 release date. Now, there's a prequel in the works at Fox, THE FIRST OMEN, and A&E's current series DAMIEN, which follows the character as an adult and directly connects with the events of the original film, even using clips from the 1976 production. Donner says he has not seen the new show, and was never approached to advise on the project. He remains frank: "I didn't hear good things."

You take a picture that was successful and you want to make a show or a sequel, or whatever, then they don't have the brains to go to the people that made it and get their input ...

Reflecting on his breakout film four decades later, Donner boils down why he thinks THE OMEN has achieved such longevity: "It was a good picture. It wasn't treated like a horror film. It had the suspense. It had the class that Gregory Peck and Lee Remick brought to it. And it was an eye-opening film that was predicated on the outpouring of gallons of blood. You form a relationship with the people onscreen, the people worked, and you got involved with them and submitted to them. And when something like that happens, you become emotionally involved. You start hating your eyes because you care for them. And I think that's been its success." ■



OPPOSITE PAGE: Richard Donner directs Gregory Peck in London. THIS PAGE TOP: Lee Remick and Gregory Peck with Harvey Stephens. [INSET] Billie Whitelaw as Damien's loyal servant, Mrs. Baylock. LEFT & ABOVE: Peck and David Warner uncover menacing clues.

# A RENEWED LOOK AT

# LOGAN'S RUN

**RENEW!**

Michael York and Jenny Agutter reunite within the pages of *FM* for a special 40th anniversary tribute to their dystopian Sci-Fi classic.

By David Warner



In 1976, as America was gearing up for colorful red, white, and blue Bicentennial celebrations, Sci-Fi at the movies had veered into a decidedly dark path of dystopian and post-apocalyptic themes. Unlike the optimistic vision of the future portrayed in *STAR TREK*, an television series such as *PLANET OF THE APES*, *THE OMEGA MAN*, and *SOYLENT GREEN* — all starring Charlton Heston, interestingly — played on our fears that civilization was headed toward Armageddon. *LOGAN'S RUN*, on the other hand, had it both ways: blending utopian visions of the future with a healthy dose of future shock. And like any great Sci-Fi tale, it put up a mirror to contemporary society.

"It's identifiable," says title star Michael York. "I pre-figured many things: the mailing of America, these great giant indoor spaces that were seen everywhere, and plastic surgery on demand. There was a certain prophetic truth to what I was posting about the future."

Based on the book by William F. Nolan

and George Clayton Johnson (who also penned episodes of *STAR TREK* and *THE TWILIGHT ZONE*), the premise was simple: A futuristic, utopian society was computer run in which people relax, entertain themselves, do recreational drugs, and enjoy open sexuality. The catch? Population control. When the residents turn 30, or near "Last Day," they must "runaway" at the sound of a siren. Those who choose to run face execution by the feared Sandman. The plot of *LOGAN'S RUN* follows what happens when York's title character, a Sandman, is tasked by the computer to infiltrate a resistance and find Sanctuary — a mythical place where humans can escape to — to destroy it. By doing so, he must become a mutant himself.

The film, directed by Michael Anderson (whose credits included 1964's *AHQOUD THE WORLD IN 80 DAYS*), is notable for its other-worldly production design, some Sandman costumes and weapons, incredibly detailed miniature work, creating the illusion of a sprawling, multi-layered society, and a synthscore/lyric score by Jerry Goldsmith that contributes to the futuristic feel.

Ironically, York was already over 30 when he was cast to play Logan 5. "I knew I was a fraud," says the Bel actor with a laugh. "Nobeds brought me up. I've always looked young for my age, so I think I stepped in."

By all accounts it was a pleasant set to work on. Agutter and York became good friends, and she creates the social atmosphere for portraying the film from feeling like hard work. "The one bugbear about working on a big film, and particularly when you're with a master, is the amount of time it takes to get things up," she says. "It can take a long time to get the lighting right, the scenes right, the crowd scenes right, the whole thing. So you can completely lose track of what you're doing." The shoot lasted approximately four months and was quite a process. She notes, "When we went in MGM on the huge sets we were in Dallas in a huge modern mold there. It was quite a long shoot."



## SEXY THREADS

Back in the '70s, giant indoor shopping malls were a new concept in America. Shooting in the Dallas Market Center — the largest shopping mall in the country at the time — provided just the right look and feel for the futuristic and carnivorous setting required for *LOGAN'S RUN*. And having a large amount of young, attractive, seductive women hanging around the set was a bonus. "We were working with all these young Texans all floating around in their department clothing," says York, adding with a chuckle. "They all looked so good and sexy. I think there was a no-ban policy. Of course, that emphasized the whole sexual, sexual nature of having it all."

Part of having it all in the film is emphasized in the scene in which Logan first meets Agutter's character, Jessie 6, who arrives through "the curtain" — a literal religion equivalent to an Internet sex cam site. For that first scene set in Logan's apartment, York recalls the wardrobe, or



**"There was  
a certain  
prophetic  
truth to what  
it was positing  
about the  
future."**

— Michael York



luck thereof that Agutter wears in the scene: a racy, side-slit gown that was very revealing. "Jenny in her un-dress, it made it a sexy scene," he notes. "I don't know whether she was dying a million deaths or not. You've got to ask her. It looked great."

"It's sort of indicated that I was naked," says Agutter. "I had a little green dress, I remember that split right up the side and every thing I remember that looked quite naked, I guess.... In the '70s, nobody was particularly concerned. I think that the nature of the film was in showing a society that also was meant to be fairly open-minded and not a restricted society. They're people that find their sexuality easily. It's meant to be a very free, open world. If we'd all been dressed up like Victorians, it wouldn't have worked."

#### AN ACTOR SANCTUARY

Despite memories of hot Texas temperatures, an itchy nylon Sandman uniform, and Sandman gams that were constantly cramping, York singles out the collaborative working relationship Anderson had with everyone. "Michael's a wonderful, civilized director; doesn't play games, and gets the best," says the actor. "He loved his job and he communicated that," Agutter agrees. "He was wonderfully energetic, and had the enthusiasm of a child. I remember him saying how delighted he was to be doing something like LOGAN'S RUN. He said, 'I get to play with all the toys.'



OPPOSITE PAGE: Michael York as Logan 5; Jenny Agutter as Jessica 6. THIS PAGE TOP: Logan and Jessica head for "New York" with Helly (Ferrell Fawcett-Majors). ABOVE: Watching playback on the set when it was a brand-new technology. LEFT: York, director Michael Anderson, Peter Ustinov, and Agutter share a light moment on set.



LEFT: Anderson directs Agutter and York to run, most likely. BELOW: York fires his Sandman pistol. BOTTOM: Jessica and Logan meet cute on The Circuit. OPPOSITE TOP: York cheering on Coronet with Richard Jordan. OPPOSITE BOTTOM: The LOGAN'S RUN comic adaptation and short-lived TV series.

I've ever wanted to play with." I think that kind of enthusiasm for it really does rub off.

One of those "maya" was a brand-new technological development that was used for the futuristic saga, York explains. "The hologram had just been invented. We went up to San Francisco to this funny little studio workshop, and there it was. And even at a novelties [in the movie] it looks a bit weird. You can see the joins, but there it is. I was intrigued, delighted that it had been discovered at the neck of time so that we could incorporate it."

As the token "old person" in the film, Peter Ustinov was also a pleasure to be around, offering up engaging one-liners. Agutter remembers him as "very, very funny and enchanting," while York says, "He's such a joy and such a personality. Enjoying himself. Respected. Loved. Wonderful stones."

Then, of course, there was Farrah. When LOGAN'S RUN was released, the blonde goddess and "The team was well on her way to stardom thanks to appearances on TV's THE SIX MILLION DOLLAR MAN with baby Lee Majors and other big parts. But CHARLIE'S ANGELS and her best-acting red hotting sex poster (the suit is now part of the Smithsonian Institution's collection), which would vault her to the stratosphere of

blame, while still a few months away York shares how he "discovered" her and got her cast in the film. "The producers were looking for the Holly character, and I went to a friend of mine's house. They had a tennis court, and there, on the tennis court was this vision of loveliness, Farrah Fawcett-Majors, with this hair I found out she was an actress, so I went back the next day, and told casting that I had seen this wonderful girl and that they should contact her." He quips, "So, I am responsible entirely for Farrah Fawcett's amazing career."

#### THE ENDURING APPEAL OF LOGAN'S RUN

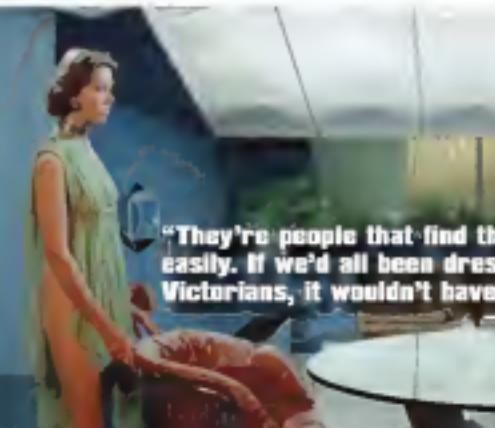
LOGAN'S RUN earned a solid \$25 million at the box office, almost three times its production budget, and won a special achievement Oscar for its visual effects alongside nominations for Best Cinematography and Best Art Direction.

"Looking back, 40 years you can evaluate things," says York. "I think LOGAN'S RUN holds up pretty well. I don't regret anything, just feel very pleased that after 40 years it's still entertaining audiences. With any pleasure, I don't think we really ever can."

sell the outcome, because it's a question of whether the ingredients come to the rice or not and there's no predicting this. As we know, big studio pictures go flop. I think that's what makes it so interesting — nobody quite knows. The guys in the suits in the glass towers might as well be tossing coins."

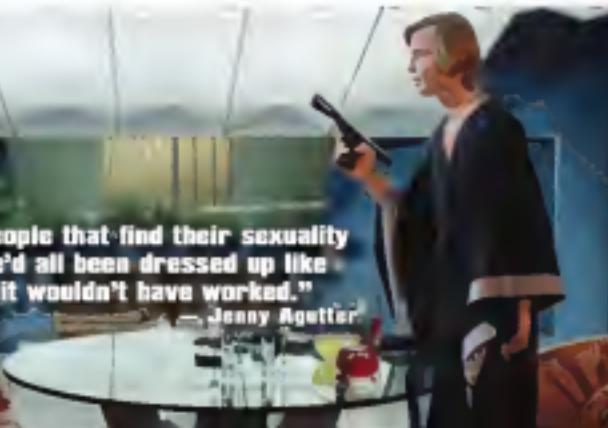
"It has a slightly old-fashioned feeling about it," assesses Agutter. "It has the episodic story-telling in it, and sense of discovery... But part of the wonder is whether the writing for a woman today might be different than it was then. Jessica would probably be more to be much more a strong young woman coming out of that world."

A sequel and even spin-off idea ideas were tossed around after the box-office success of LOGAN'S RUN. A year after the movie was released, a proto-type TV version debuted on CBS — one that both York and Agutter supposedly declined to appear in — starring the dark-haired Gregory Harrison as Logan 3 and Heather Menzies as Jessica 6, but it ran only 14 episodes before being cancelled. A sequel never materialized, and on or the



"They're people that find their sexuality easily. If we'd all been dressed up like Victorians, it wouldn't have worked."

Jenny Agutter





decades a *LOGAN'S RUN* remake has often been in the works. *DRIVE* director Nicolas Winding Refn was close to getting the film made with Ryan Gosling a few years ago, and now *X-MEN: APOCALYPSE* co-writer Simon Kinberg is intent to take a stab at the project, envisioning it as a sort of *HUNGER GAMES*-type franchise. Aguirre suggests, "They would be wise to go back to the book and make it that much younger, because I think it just adds a different kind of an edge to it. Make it very gritty. Do it with 20-year-olds. Just really make it this world run by kids."

Of course York and Aguirre are each the perfect age to make cameo appearances. York beams, "Now I can play the old man role that Peter Ustinov did!" Aguirre adds with a laugh, "That would be fun. They could change [it] to a woman that's living outside. The old lady! The cleaner in Washington, tidiying up after the cats."

## A NEW JOURNEY FOR MICHAEL YORK

York is also keen to return as Logan one more time. An indie pilot that's in the works, written by William Nolen and Paul McCrane, called *LOGAN'S JOURNEY*. Aguirre has also agreed to be in it. The pilot project has taken on extra-special meaning for York, as he has been struggling with a rare and destructive blood-platelet disorder called agenesis that strikes a very small percent of the population — only about 5,000 people in the world have it. Considerately and tragically, McCrane's best friend died of the self-diagnosed disease, and so the two men have also teamed up to create *RENEWAL*. —Renee

Exploring New Amyloidosis Lasting — to move inwards and get proactive in the fight against the disease.

York credits his wife of 48 years, Pat, for saving his life when he was misdiagnosed. "I had this illness. I was getting a lot better. I was being treated with all these heavy drugs, and she was like a doctor. She wouldn't take no for an answer. She would learn more than doctors, and in the end, found this doctor [who had the correct diagnosis]. York had a stem-cell transplant, and happily reports that it was very successful. "I've had a donor ear removal, which has been great. Four previous years, it made working not enjoyable but difficult. So I've been doing a lot of writing — a new book [coming soon] about the illness. If it saves one life, then it would have been worth it."

*For more on Michael York and RENEWAL, go to michaelyork.net.*

*For more on Joann Aguirre, go to joannaguirre.net.*



REMEMBERING  
GEORGE CLINTON JOHNSON  
1929 - 2015



# ENTER THE DRAGON

Thirty-five years have passed since DRAGONSlayer burns up the big screen with arguably the most convincing dragon ever put on film.

Director/cowriter Matthew Robbins and SFX master Phil Tippett exclusively tell us just how it was done.

By David L. Madsen

The early 1980s saw the dawning of a sword-and-sorcery boom, with an influx of tabletop games like Dungeons & Dragons, fantastical literature...and a cornucopia of well-produced and thoughtful fantasy films that all helped to propel the genre forward. DRAGONSlayer, released to theaters 25 years ago from a joint partnership of Disney's Buena Vista division and Paramount Pictures, is a movie that presents a world on the verge of collapsing in upon itself—but there is one last dragon to be rid of before that can happen. The dragon—a majestic and horrifying creature left over from centuries before—is a beast named "Methuselah" (Pygmyta) and resides deep within a cave, emerging only once a year to accept a virgin sacrifice.

The presentation of the potentially achieved effect of the dragon was evolutionary at the time, and the project itself came to fruition based on the concept of the dragon being not only the showstopper of the film, but the next step in the evolution of practical and stop-motion special effects. "The movie was created in partnership with [costumer] Hal Barwood," remembers DRAGONSlayer director and co-writer Matthew Robbins. "We used to go down to [Industrial Light & Magic] with George Lucas and work the halls and talk about what ILM was going to do for the world of special effects. We got the idea of DRAGONSlayer based on our visits to ILM, thinking maybe that ILM could be put to work on something other than star fields and spaceships and leg warmers. Maybe something like a dragon. We thought that would be a very interesting way to get that available and bring it to life in the way that ILM was changing films and with inexpensive stuff. We had become disenchanted with what was happening in the world of special effects. And so we sat down and we wrote the script."

As for the character of the towering monster that would prove to be a challenge in conception and realize for its team of animators and visual effectivists, Robbins says: "We always conceived the dragon to be a killer and a completely terrifying entity. It wouldn't sit in the DNA of that movie. We pitched it as such in all our conversations with both studios. We kept telling them that the dragon was meant to



"WE ALWAYS CONCEIVED THE DRAGON TO BE A KILLER AND A COMPLETELY TERRIFYING ENTITY."



be extremely scary and horrifying. Michael Eisner, who was chairman of Paramount, had come trying to develop more like a dragon because there was a big fad of Dungeons & Dragons. They were doing it for a couple of years. I know that in one of these meetings Eisner was on overload with what our intentions were with the dragon. He confronted it."

In terms of executing the effects of the dragon, Robbins explains: "We used a full panoply of techniques, which in those days were pretty advanced. ILM pulled out all the stops. I think they were excited about not doing something set in outer space and doing something that was a flesh-and-blood creature."

Phil Tippett, who was nominated for an Oscar for his work on DRAGONSlayer, adds: "Matt Robbins and Hal Barwood came by ILM while we were doing EMPIRE STRIKES BACK and they had the DRAGONSlayer project. We started talking about it in late we were wrapping up EMPIRE. We seemed to impress motion-control equipment with the techniques in EMPIRE, so when DRAGONSlayer got traction, we came up with something called





**ABOVE:** Progressive Polaroids of the Vermithrax model. **RIGHT & INSET:** Prepping the varied-scale dragons to be camera-ready. **OPPOSITE PAGE:** Peter Mochrie and Caitlin Clarke ready to face Vermithrax; Ralph Richardson as the old sorcerer Ulrich.

Go Motion. We wanted to advance stop motion."

Robbins explains, "Go Motion was then a very modern technique to make the movement of the dragon not look like the age-old stop-motion with its super-sharp focus and its slightly jerky look. The frame of stop-motion at those days was a way to eliminate that very sharp focus and get the kind of movement in a frame-by-frame animation. It's odd compared to an action photograph. In action photography, there's blur because the shutter speed is typically a 50th of a second. With Go Motion, ILM created a way of opening the shutter and then moving the creature or our model. In the 1980s it less, which would be moving very quickly, you would get the very live-action effect of blur, and so on project such footage and there's a fluidity to it. The eye accepts it as more persuasive reality than stop-motion had become up until then. No one had really seen that before, though it had been used in a very limited way in *EMPIRE STRIKES BACK*."

Tippett adds, "Ray Harryhausen was a huge influence on me when I was a lad, so I studied and learned stop-motion animation, I think, what happened was that as the lower-budget B-movies that used stop motion were evolving into the *A STAR WARS*-type pictures, it was more about on us to do what we could to try to up the ante and try to make the animated characters fit in a live-action world. That was Go Motion."

Building a realistic and convincingly terrifying dragon for the film is one thing, but world building and presenting a believable cinematic universe is another thing entirely. Robbins, who did not make a feature film before *DRAGONSLAYER* (he bookended the movie with the cult Mark Hamill vehicle *CORVETTE SUMMER* and then directed *THE LEGEND OF BILLIE JEAN* with Helen Shaver and Chester Shaver), offers that this film did not have a丝毫 of suspension of disbelief, but that the very fantastical world presented in the film would follow a very specific rule of thumb. When Hal and I first started working on this, he was very excited about J.R.R. Tolkien and *THE LORD OF THE RINGS*. He gave me to read [the book], and I became very fascinated by that world as well. I wouldn't say that *DRAGONSLAYER* is Tolkien-esque, especially now, that Peter Jackson has built them and painted his big backs there, the ambition to go to such a place was unusual, and we were very seized with the excitement of going there, and stories of men and was pretty unknown. He goes on, "I could say that there was a lot that Hal and I were attracted to in the realm of fantasy. There is indeed an entry in fantasy film history we couldn't understand the rules. The middle seemed



to be off to become a dream a fantasy film you could go anywhere and do anything like in a dream. I'm sure you've had the experience of someone telling you their dream, and you know how quickly here hearing that becomes. A dream where anything can happen, it's very hard to care. So *DRAGONSLAYER* is very realistic and stuck to a rule you decided on at the very beginning, and that is that there really would only be one fantastical thing—that was the dragon. Dragons are real. Every thing else in the movie would be as real as possible. So the look of it and the architecture and the costumes, the woods, and the trails, the whole texture of the movie would be organic and very bloody accurate. Yes, it was kept the imagination to go to such places, but the proposition is that you would only have to realize that much and go the film. It's like chemistry, and so put on that one drop as a catalyst and how does it promote society? What would happen under such circumstances? How



would you approach it, what would you do? The arrival of Christianity is in the movie as well, so we really tried to get the historical element into a narrative portion of the Middle Ages."

Though *DRAGONSLAYER* has some great characters in it, the star of the show is undoubtedly

Voracious, honest?" It was designed to become iconic," recalls Robbins. "I was very aware that there's been a lot of silly-looking or goofy-looking movie dragons in the movie world. What we wanted up with became the star of the movie."

Tipped off by what makes *Mysteries* iconically unique: "From the beginning we thought of it as a very, very old dragon. It was old and crusty and set around for hundreds and hundreds and hundreds of years. That had to be embodied in the design. That is the launching point. The character of the dragon also comes from the mood of the lighting, the way it was shot, the character design. There's no other way to describe it other than intense. I did a lot of research prior to shooting anything. I got as much documentary footage of Komodo dragons—arboreal just structures and used that as reference. I had an easel in my head about what that would look like. We kind of went from there."

Robbins, who also had input into the design of the dragon, says, "I had some views about how many legs it could have, what the wings looked like, how many claws it would have, and so on. It's really something that would come by that is in communicating, again. The expressionism and the way it could convey something really wild and crackling and with a high IQ." Adding to the creative process of bringing *Mysteries* to life, Tippett concludes, "It's very hard to find that identifiable thing that shows the creative process. Most animators are alone, and so when you do it you take a visual from the script and get whatever input you can from the director and try to incorporate that and see it in your mind's eye and feel it within our body. Then you just do it."

As for *DRAGONSLAYER*'s human characters and cast, director Robbins fondly recalls the odd-sounding Ulrich, as played by the distinguished Ralph Richardson, who has an elegant moment as he quotes to end the world of the last dragon. "That and I were falling in love with this character of Ulrich, the magician," he remarks. "As such, we were careful not to make him a pompous-old guy. He would not be above performing magic for visiting supplicants. He would put on a show, and he was something of an eccentric. Which is why, I think, and how we were able to attract Ralph.



Richardson, who was himself a very charming and eccentric person and a very good actor."

Of the series' first nontraditional casting choice of young Peter MacNicol as the apprentice Gaius (the dragon's first big-screen mate), he writes in a rather distinguished career appearance in *gq.com*, quoting from *SOPHIE'S CHOICE* and *GHOSTBUSTERS II* to ALLY McBEAL, Robbins recalls. Both studios were very insistent on casting an American for that role. Peter had just the right amount of mid-Atlantic in his voice that we could include him with a mostly English cast. Back then he had a very distinctive voice, and his casting there was something both solid and uniquely short-lived, which was important for the character.

When asked about the female lead, the late Connie Clark in the role of the tauron Valkana, Robbins notes, "She was very interesting. She studied the way boys would act, and she adopted some boyish mannerisms because for many scenes in the movie she is male, and we wanted to make sure it was a convincing illusion."



"We wanted her in a good way for her. When we were doing the sound tests first, we pitched her voice down a notch but in those scenes. Once it was realized that she is not male, we allowed her normal voice to be used. It was not so obvious. We wanted the audience to accept that she was just another guy. I liked working with her very much. She had an interesting presence and she was serious, but she was great."

When *DRAGONSLAYER* premiered in 1981, the film was not a resounding box-office hit. Released to theaters only two weeks after *Phantom* won *RAIDERS OF THE LOST ARK*, broad audiences

were for the film simply wasn't there. "We was not particularly well received," Robbins admits. "There pretty much to the business back then, and I didn't know much about marketing and publicity. I never felt that Paramount was that interested in the film. The production costs were astronomical. We had a lot of support from them, but then we made the film and then we had to meet a whole new group of people, the marketing people. They didn't know us, and we didn't know them. They were absolutely devastated by [RAIDERS]. The head of marketing and publicity didn't come to our preview screening. It was an extremely wonderful screening. I don't think they really took it seriously."

Tippett, who designed another memorable cinematic dragon more than a decade later in the form of Drazen for *Drazen's DRAGON'S HEART*, coolly observes, "I find it amazing that both of those [Dragon] movies didn't do that well at the box office. The demographic of people that like those kinds of [movies] didn't show up. They were both for an audience of the future."

More than three decades later, *DRAGONSLAYER* has passed the test of time and continues to be a fan favorite and a mainstay in the warts-and-all-savory genre. "We had a lot of fun working on it," surmises Tippett. "Matthew was very supportive, and we had a really good working relationship. That's the kind of cheap talk I walk away with. We were really happy with the sequences and the shot and here it was all put together. I look back on the experience of it as being a very, very, family."

And Robbins playfully concludes, "We made a movie that we wanted to see. We thought, 'Wouldn't it be cool, wouldn't it be cool, to take all those tools and make this world come to life?' It has a niche in the hearts of generations of movie fans. What else can I say? May *Mysteries* always be your best and most unforgettable nightmare! Thanks for creating such a wicked, beautiful, frightening creature!"



## FISH OUT OF WATER: PATRICK DUFFY RETURNS TO MAN FROM ATLANTIS

Patrick Duffy returns to his underwater roots, penning an all-new adventure for his first major prime-time TV character, Mark Harris. From marathon underwater filming sessions to those revealing yellow swim trunks, Duffy reflects on the classic '70s show exclusively for EW.

By David Werner

In the mid-1970s, it seemed that prime-time television had very little interest in out-of-bound sci-fi other than the exploits of *THE \$10 MILLION DOLLAR MAN* and *THE BIONIC WOMAN*. With the energy crisis, pollution, and the single term of Ivan Byer-Cash permeating the airwaves alongside coverage of Jacques Cousteau's aquatic exploits, the *Bermuda Triangle*, and JAWS, public fascination fixated on our increasing destruction of natural resources and the mystery of the ocean depths.

Out of the depths of that prime-time came *MAN FROM ATLANTIS*, with a pop-DALLAS star Patrick Duffy starring in the title character. Mark Harris first comes out of grace thanks to the format of four TV movies, and then a short-lived, 13-episode series. The show ran on NBC between 1977 and 1978. I was ten years old when the show caught my attention, and I have fond memories of trying to mimic Harris' dolphin-like swim style in the local pool, of trying to hold my breath underwater like he did, and imitate like Duffy could, and even of taping paper between my fingers to look like I had Harris' webbed hands.

My frame of reference is always that anybody who watches *MAN FROM ATLANTIS* and remembers it has to actually put on their ten-year-old blennies to really appreciate it," says Duffy. "We did whatever we could, but at that age young people brought out in completely. They just figured Steve Austin could swim like that, and Mark Harris could swim like that. I think the old shows really do hold up from a fantasy point of view."

The almost-fatalfishness of our *MAN FROM ATLANTIS* story line followed the discovery of Harris, an armless with webbed hands and feet who had the remarkable ability to breathe underwater and withstand tremendous deep-sea pressures. Believed to be a survivor of the lost civilization of Atlantis, he was recruited by a government agency to explore the ocean in the U.S.S. Enterprise-like submarine, *Circonus*, and take on hazardous underwater missions with the beautiful Dr. Elizabeth Morrell (Leahad Montgomery) by his side.

"The pilot and the first couple of two-hour movies were the thing that really convinced us it legitimate science fiction," says Duffy, who readily admits, "then we sort of got off the rails a little bit." For as intelligent and thought-provoking that those first couple of TV movies were, the 13-episode series gradually got sillier and even more far-fetched, with tales that tackled a deadly shark, a magical imp (a curly mustachioed Pit Meister), an evil twin, and even a whirling two-headed sea horse creature. "That two-headed sea monster that I was taller than," laughs Duffy. "It was like 'OK, now you're fighting this guy and he's terrifying, and this Muppet comes around the corner. It was hard to keep a straight face, to be honest. I think friendly by then, we were in full *BATMAN* mode."

The show's special miniature effects by Gore Wagen (THE TIME MACHINE, LAND OF THE LOST)—especially the Circonus and long shots of Mark Harris swimming at great depths—were impressive given the budget of the TV movies; Duffy certainly was convinced that they filmed a life-sized submarine underwater. Mark Harris' webbed hands were created by Fred Phillips, known for *Looney Tunes*' Spuckers on *STAR TREK*, and Duffy says

that his cold, anti-eye contact lenses were painted with model airplane paint and incredibly painful — stretching his lobes to remove them the character in exchange for dark sunglasses.

The role also required Duffy to be an expert swimmer. "That was my act in the hole," he recalls. "My sister was the international and United States diving champion for years and years. So she trained me and I was extremely comfortable in the water. Duffy was required to hold his breath for two minutes at a time (two minutes and 35 seconds for one particular scene) and he developed the lung capacity to maintain that feat."

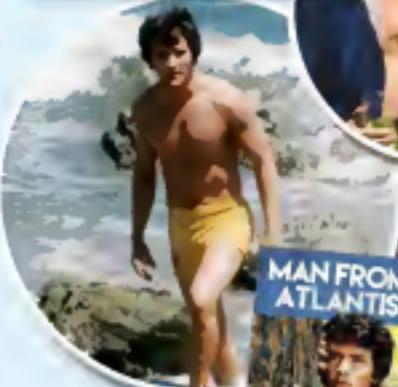
As for Harris' unique underwater movement, the actor reveals, "They originally wanted the man to be more like a sea snake, side to side, like a fish. But human vestibule don't move side to side; they undulate. So the script was changed to the propulsive kick, which propels you, but certainly not at any speed. [Moses] magicked it work [on screen]."

As for those revealing velvets tracks he wore in every episode, Duffy recalls that no modesty was necessary — even for those cold days shooting in the frigid waters around Catalina Island. "I had a special under-the-water suit garment that I had to wear that pretty much neutralized any indication that I was male female or homosexual." He jokes, "They were made almost out of Terry cloth—stewel type of material, so they absorbed the water and became very clingy and, by god's standards, certainly not attractive [like most of your superhero suits are today]. And they sure on hell didn't keep you warm when you were in Catalina in October and November."

There was never any talk of reviving *MAN FROM ATLANTIS* with another TV movie, but the idea of doing a book always stuck in the back of Duffy's mind. Now, the star has written a brand-new adventure for Mark Hanna, out June, simply called *MAN FROM ATLANTIS*, with plans to write a full trilogy. "In the show, we hypothesized where [Mark Hanna] was born and who he was, but it was better television to never zero in on it," explains Duffy. "I decided I wanted to zero in on it in the first volume, and literally in the first 50 pages he's off searching for the roots of his entire genetic history." And here set the stage of the mythology of planet Earth, basically of which Mark Hanna is a small, but integral part of a much larger picture.

Duffy is anxious to see the response to the new written adventure, which will determine whether or not he dives back in for two more books installments. Either way, he says that he's satisfied with the resulting endline on, "It completed my idea of

RIGHT: A dry Patrick Duffy with costar Barbara Montgomery. BELOW MIDDLE: Duffy's new novel, *THE MAN FROM ATLANTIS*. BELOW RIGHT: An NBC ad enticement in *TV GUIDE*. Remember those?



ABC/MICHAEL PFEIFFER  
Can this water-breathing "human" crush a plot to destroy the world?

## "THE MAN FROM ATLANTIS"

Starring Patrick Duffy  
Barbara Montgomery  
and Victor French

### MAN FROM ATLANTIS



what the character of Mark Hanna was supposed to be initially, and so I'm happy with it."

Duffy has a healthy sense of humor about the limitations of *MAN FROM ATLANTIS*, but remains grateful for that first opportunity. "I never imagined that character or that show or any part of it. Everything that I've done since, boy, I got DALLAS, it came straight from ATLANTIS. That's all part of the measures of my heart, and I give it every due respect whenever I can."

*The MAN FROM ATLANTIS* TV show is available through [shopabc.com](http://shopabc.com). Look for the new novel on [amazon.com](http://amazon.com). Interact with Patrick Duffy on Twitter (@patrickduffy).

4 9-10PM

## MAN FROM ATLANTIS MERCH

**B**ecause the *MAN FROM ATLANTIS* series was so short-lived, very little merchandise was created for the show other than novels, comics, puzzles, and the like. A lunchbox prototype was created, but not mass produced. One of only four known to exist, in mint condition, sold for \$7,650 on eBay in 2013. And the Kenner toy company had conceptualized a collection by toy designer Steven Hedges, including action figures of the cast, alien creatures, underwater vehicles, and a Cetacean play set. "I flew back to Cincinnati to the Kenner toy company, and they showed me the mock-ups," recalls Duffy. "So they're probably in the Kenner toy historical museum if such a thing exists. But I actually saw myself as an action figure. Somewhere in the universe, there is a Mark Hanna doll!"



# KILLER OF GIANTS

## 50 YEARS OF ULTRAMAN'S INTERGALACTIC EXPLOITS

ULTRAMAN celebrates its golden anniversary this year, and the Japanese superhero gets his due in the pages of FM.

By Ed Blair



The story of most Monster Kids and their love of the macabre begins with the usual suspects—Universal Monsters, '80s slasher flicks, even this very magazine. My journey, unlike most, started when my military family packed up and moved to Iwakuni, Japan. There was no Bela Lugosi or the wonderful makeup of Jack Pierce. My monsters were brought to me via a tiny, rabbit-sized TV in the form of giant intergalactic beasts constantly threatening the Japanese populace with unmitigated and wholesale destruction. But these torbangers of doom were no match for the giant, silver karate-kicking, beam-blasting, demon-destroying hero that mesmerized me for hours on end: named Ultraman.

What started as a limited TV series about inveterated monster-fighting alien quickly became an international phenomenon that has spawned numerous film and TV series, manga, books, video games, action figures, and even other collectible monstrosities. But Ultraman's success wasn't simply luck. It was a fortuitous confluence of cultural zeitgeist and an unprecedented potluck of talent and timing. When GODZILLA was released in 1954,

Japan was still recovering and rebuilding from the two atomic blasts that ended World War II not a decade earlier. The devastation was real. It lived in the cultural psyche of a nation that lost hundreds of thousands in the blink of an eye. Godzilla reflected that, as atomic destroyers sent to punish mankind for its wicked-

violant ways. The planet, nuclear-powered behemoth put a face to Japan's greatest fear, allowing the country to confront it and use its ingenuity and resolve to fight back. The next step was to even the playing field, and Ultraman did just that. The Japanese people had used their resiliency as a sort of renaissance, rebuilding their culture to not only be stronger, but to be exported the world over. By the mid-'60s, Ultraman was a perfect fit for this new, keishi-savvy, industrial powerhouse of a nation.

The story of Ultraman centers on a team of scientists—the "Science Patrol"—who use the latest and greatest technology to combat an alien threat. When one of their members, Shin Hayata, is killed by an alien object controlled by the alien warrior Ultraman, Hayata is revived and allowed to serve as earth's host for the Ultraman being. Hayata would receive an item called the Blue Capozi, which would allow him to transform into the giant Ultraman character, essentially a massive humanoid-shaped weapon with incredible power—for a short period of time. Ultraman could meet giant larvae, lead on, unleashing a kameh astao or a jado-kaze, plus after collecting them with his Ultra Beams. No one was日本 playing defense, attempting to catch up as they were taken to the brink of annihilation. Ultraman represented the new Japan, the emerging global challenger that wasn't afraid to throw a few elbows against their biggest adversaries if need be.

Ultraman was the brainchild of Eiji Tsuburaya and his Tsuburaya Productions. Tsuburaya had become an overnight legend in Japanese entertainment as one of the creators of Godzilla, and became the go-to guy for Japan's cinematic monsters. In January of 1966, Tsuburaya premiered ULTRA Q on the Tokyo Broadcast System. The episodic show could be likened to TWILIGHT ZONE meets THE X-FILES, in which a team of people investigate strange, supernatural occurrences. The success of ULTRA Q and of the emerging giant monster (kaiju) trend



pushed Tsuburaya to create a show that catered to a younger audience and that was done primarily by oversized monsters. But the kicker would be that there weren't just building-sized creatures, but also a hero that would measure up.

Tsuburaya sought out Toho actor Saito Furuya to play Ultraman simply because he had the ideal proportions to fill out the suit. For the monster, Godzillia-suit actor Hideo Nakajima would perform several dates. As a trained martial artist and the most seasoned suit actor in Japan, he was brought on to consult and choreograph fights, giving other suit actors instructions on how to move properly, as well as jumping into several suits himself during the show's run.



ABOVE: Ultraman electrified!

RIGHT: Saito

"Bin" Furuya and his superhero alter ego.

OPOSITE PAGE:

Ultraman battles a kaiju foe; left: Tsuburaya's electrifies on KING KONG VS GODZILLA.



As TV's found their way into more and more households and education became a common practice, Ultraman's adventures spread like wildfire, with children the world over ready to join in. And, as with many great successes, one won't caught. Tsuburaya Productions would go on to create series after series, each one starring a different member of the Ultraman family. We would learn that Ultraman was just one being in a much larger force that patrolled space, fighting evil wherever it may be. There would be movies, schools, comic books, more books, several more TV series, lots of anime and video games, some theme parks that aren't considered canon due to incredibly complex legalese, more TV series, more movies — you get the point. In all, there are over 100 Ultra characters officially recognized. It is a massive family that seems to show no signs of slowing down any time soon.

At its heart, Ultraman has always been a symbol of mankind's will to protect those who can't protect themselves, to use our capacity for growth and innovation to make the world a better place. Action, excitement, humanity, giant monsters, karate, and good-old-fashioned storytelling. That's a reason that Ultraman and his team have been going strong for 50 years. It'll be no surprise if they're still kicking their way across the universe in another 50. At



Special thanks to *Japan Popopon* and her excellent **Eiji TSUBURAYA: MASTER OF MONSTERS** from Chronicle Books for many excellent photos.

# THE ESSENTIAL ULTRA

The lot of Ultra films and TV series is vast. Covering them all would take an entire encyclopedia. Ultra shows and movies are all very different with incredibly different feels and styles. Here are a few picks to get you situated in the universe.

## ULTRA Q

The 1966 show gave birth to the entire Ultra phenomenon. And while it doesn't directly involve Ultraman, it provides the right context to see the origins. Plus, it's damn entertaining.

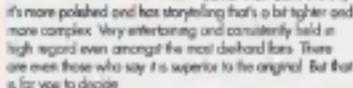


## ULTRAMAN

The original 1966 series is the obvious pick. It's the first appearance of the character and will set the stage for everything that will continue to come after. And while some of the storytelling may be a little too neat and tidy, there's no getting around the fantastic effects and genuine excitement this show produces.

## ULTRASEVEN

This 1967 series was the immediate successor to the original. And while it wasn't a direct sequel in terms of continuity, it bears many of the hallmarks of its predecessor. While a bit darker than *ULTRAMAN*, it's more polished and has storytelling that's a bit tighter and more complex. Very entertaining and consistently held in high regard even amongst the most diehard fans. There are even those who say it's superior to the original. But that is for you to decide.



## ULTRAMAN ZOFFY

This is a tough one to come by, but if you can find a copy, it serves as a nice recap of the different Ultra characters from the first two decades. It features numerous Ultra brothers and many of the series' most popular monsters. Or you could read a few Wikipedia articles. But that's a mere fun.



## ULTRAMAN MANGA

Written by Eiichi Shimizu and drawn by Tomohiro Shinoguchi, this new manga series is a direct sequel to the original 1966 series. It picks up with the story of Shun Hayato and his son, who is now emerging as the next Ultraman. Beautifully drawn and expertly told, knowledge of the original series is a huge bonus, but it can be read on its own.



# ASSEMBLING

# VOLTRON

LEGENDARY  
DEFENDER

MEGA-THRUSTERS ARE GO.  
LET'S GO, VOLTRON FORCE!

Promised to stoke the nostalgia of '80s kids everywhere, VOLTRON is back as an all-new, 13-episode Netflix Original Series from DreamWorks Animation starting June 10 — with all episodes available for immediate binge-watching. Executive produced by Jonathan Dos Santos and co-executive produced by Lauren Montgomery, the creative team behind Nickelodeon's *THE LEGEND OF KORRA*, VOLTRON: LEGENDARY DEFENDER was written by *AVATAR: THE LAST AIRBENDER* and *KORRA* scribe Tim Heitner. Dos Santos and Montgomery gave *Famous Monsters* a special preview of the show, and their excitement was infectious.

"We are huge fans ourselves," says Montgomery. "We came into [this project] loving the original and wanting to just make it better and elevate it, and bring it into today without destroying what we loved about it. We needed to keep a lot of [the original concepts], and so it was kind of like serving our own nostalgia and over-enthusiasm. We really needed to keep the heart of what it was."

Japanese anime first began to get a solid foothold on American pop culture with repackaged imports ranging from *ASTRO BOY* and *GIGANTOR* in the '60s to *STAR BLAZERS: BATTLE OF THE PLANETS* (later known as *G-FORCE: GUARDIANS OF SPACE*), and *ROBOTECH* in the '70s and '80s. *VOLTRON: DEFENDER OF THE UNIVERSE*, aimed on American television in syndication from September 1984 to late 1985, competing for attention against Hasbro's domestic creation *THE TRANSFORMERS*. Adapted and scaled down from the Japanese anime *BEAST KING GOLOMON*, *VOLTRON* fed the need for giant robot+monsters-on-aerocombo interlocking mechanical vehicles, and it can do them dynamic, avoid an explosive spectacle.

"The concept of *VOLTRON* is a crazy, crazy idea," says Dos Santos with a laugh. "I mean, it's like a horse that becomes this big, giant robot. It's nuts. But we love that. We love the colorful nature of it. And we wanted to keep all that stuff and not make it too serious. It gets dramatic at times, but there's always a playful element to it."

BY GERRY GALLO

**"THE CONCEPT OF VOLTRON IS A CRAZY, CAMPY IDEA. IT'S FIVE LIONS THAT BECOME THIS BIG, GIANT ROBOT. IT'S NUTS. BUT WE LOVE THAT."**



The new *VOLTRON* taps into that original anime look and energy in a direct homage, but the contemporary serialized narrative has evolved to incorporate mature storytelling shading while maintaining the jaunty sense of fun, ad-catchy, and humor that Dos Santos and Montgomery promise. The plot of *VOLTRON: LEGENDARY DEFENDER* remains simple: Five unsuspecting teenagers are transported from Earth into the middle of an intergalactic war and must unite to form the mighty Voltron and protect the universe from evil.

The main characters also span the same for the most part, but are updated for a more sophisticated audience. Dos Santos explains, "Each one of those characters, they were in the original. It was sort of like we took a grain that was there in the '80s version, and just expanded upon that. They didn't have the level or depth of personality that they have here."

A new character, Shiro, is a reworking of the original '80s show's Sven character. Montgomery says Sven seemed to be the best candidate to discard in order to color-correct the cast. "We love those characters, so we wanted to keep as much of that as we could, but also knowing that maybe another Caucasian Swedish man was not necessarily what we needed on the team, he seemed like the most likely to [seem] much cooler."

The new *VOLTRON* voice cast includes Kimberly Brooks (BEN 10: OMNIVERSE; JUSTICE LEAGUE: WAR) as Princess Allura, Riggs Dubby (WHAT WE DO IN THE SHADOWS; FLIGHT OF THE CONCHORDS) as Contra, Josh Keaton (GREEN LANTERN: THE ANIMATED SERIES; TRANSFORMERS PRIME) as Shiro/Black Lion, Tyler Labine (REAPER, TUCKER & DALE VS. EVIL) as Hawk/Yellow Lion, Jeremy Shada (ADVENTURE TIME; BATMAN: THE BRAVE AND THE BOLD) as Lance/Blue Lion, Bev Lynne-Klaus (ARROW; SCREAM: THE TV SERIES; ZOMBIE) as Pidge/Green Lion, and Steven Yeun (THE WALKING DEAD; THE LEGEND OF KORRA) as Keith/Red Lion.

"The camaraderie within the cast is incredible," reports Dos Santos and Montgomery, declines that it may be nice as to who is the biggest *VOLTRON* fan among them. "It's between Tyler and Josh. Tyler is probably the most vocal about being the ultimate *VOLTRON* fan, but Josh has got some serious chops. He watched all of the *VOLTRONS*."

As for busy *THE WALKING DEAD* star Steven Yeun, who was also a fan of *VOLTRON* growing up, he was happy to rejoin Dos Santos and Montgomery after he plays off the original Allura on *Korra* in a two-part miniseries. Dos Santos observes, "He's got a real angry quality to his voice, so he plays our version of Keith a little darker, a little meeker, a little younger."

Given the all-episodes-in-at-once platform of Netflix, the question now is whether or not mega-thrusters are go for a Season 2 of *VOLTRON: LEGENDARY DEFENDER*. Dos Santos offers, "If we could keep doing this and keep doing this, we would. It's been an awesome experience. So the hope is that if it's popular enough to just keep going and going and going. We've got stories for days." *G*  
Look for *VOLTRON: LEGENDARY DEFENDER* on Netflix starting June 20.



The voices behind the characters: L-R: Josh Keaton, Steven Yeun, Taylor Obrie, Jeremy Shada, and Tyler Labine.

**EXCLUSIVE  
PREVIEW**

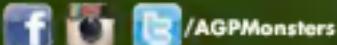


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For more news on ISLAND 731

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# ISLAND 731

In 2015, our American Gothic Press imprint announced a comic-book adaptation of Jeremy Robinson's best-selling novel PROJECT NEMESIS. IDW's GODZILLA artist Matt Frank knocked out six issues of mayhem, and the American kaiju comic genre was born! We had such a blast doing that first book that we asked Jeremy if he had anything else that might be suited to paneling, and he handed us ISLAND 731, a book he co-wrote with Kane Gilmour that tackles secret experimentation in the Pacific Ocean, à la THE ISLAND OF DOCTOR MOREAU.

Jeremy and Kane adapted the book themselves into another six-issue mini, and for art duties we turned to Ghastly Award-winning artist Jeff Zornow — also known for his contributions to the GODZILLA comic world. What resulted is a pulpy, colorful adventure full of hybrid monsters and relatable human characters. And really, in comics, what more do you need?





AAAAAHHHHHH AAAAAHHHHH



**THE MAGELLAN**  
A RESEARCH VESSEL  
TASKED WITH STUDYING  
THE GALLEY PACIFIC  
GARBAGE PATCH.

**DANIEL SANCHEZ**  
**DECK HAND**

**ADM. COOPER-ROBERTS**

**MATT HAWTHORPE**  
**FORMER  
YELLOWSTONE PARK RANGER**

**DR. AVRIL JARRETT**, OCEANOGRAPHER  
AND BIOLOGIST, JUMPED INTO THE  
PACIFIC GARBAGE PATCH...



COMING  
AUGUST 2016

# FAMOUS LAST WORDS



"If man is to survive, he will have learned to take a delight in the essential differences between men and between cultures. He will learn that differences in ideas and attitudes are a delight, part of life's exciting variety, not something to fear."

-Gene Roddenberry

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2016 RONDO AWARD

## BEST MAGAZINE (Classic)



## BEST COVER

THE BRIDE OF FRANKENSTEIN  
By Rick Baker for FM #281

## BEST INTERVIEW

David Weiner  
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Mel Brooks  
About YOUNG FRANKENSTEIN  
for FM #277



We extend our MONSTEROUS THANKS to everyone who took the time to vote for us in the 14th annual Rondo Hutton Classic Horror Awards. We couldn't have done it without you!

The Rondo Awards, named after 1940s B-movie villain Rondo Hatton, honor the best in classic horror research, creativity, and film preservation. Conducted by the Classic Horror Film Board, a 21-year-old online community, the Rondo vote is the largest survey of the classic horror genre held each year.

For the full list of winners and nominees, go to [RondoBoard.com](http://RondoBoard.com)

## If you enjoyed reading this issue of

*Famous Monsters* magazine, spread the word! Tell your friends to pick up a copy. Work the pop-culture conversation around you to include Sci-Fi, fantasy, and horror. Do it so we can cultivate, educate, and ensure generations of Monster Kids to come.



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